

AN
E S S A Y
ON
R U R A L
ARCHITECTURE.

Second Edition.

PRICE ONE GUINEA AND A HALF.

L O N D O N :

PRINTED FOR LACKINGTON, ALLEN, AND Co.

TEMPLE OF THE MUSES, FINSBURY SQUARE.

OF WHOM MAY BE HAD,

PRICE FIFTEEN SHILLINGS, OR ONE GUINEA IN COLOURS,

MIDDLETON'S PICTURESQUE AND ARCHITECTURAL VIEWS,

FOR

COTTAGES, FARM HOUSES, AND COUNTRY VILLAS.

1805.

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ARCHITECTURE

THEORY AND PRACTICE OF ARCHITECTURE

AN
E S S A Y
ON
RURAL ARCHITECTURE,

ILLUSTRATED WITH
ORIGINAL AND ŒCONOMICAL DESIGNS;

TO WHICH ARE ADDED,

RURAL RETREATS AND VILLAS,
IN THE GOTHIC, CASTLE, ROMAN, AND GRECIAN STYLES

OF

ARCHITECTURE,

WITH

IDEAS FOR PARK-ENTRANCES, A MAUSOLEUM,

AND

A DESIGN FOR THE NAVAL PILLAR,

TO IMMORTALIZE

BRITISH NAVAL HEROISM;

THE WHOLE COMPRISING

THIRTY PLATES,

IN AQUATINTA;

DESIGNED BY

RICHARD ELSAM, ARCHITECT.

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17
RURAL ARCHITECTURE

ORIGINAL AND PRACTICAL DESIGNS

IN THE CONSTRUCTION OF VILLAS

AND COTTAGES

WITH A DESCRIPTION OF THE

DESIGN FOR THE RURAL VILLA

AND COTTAGE

THIRTY PLATES

BY

RICHARD SMITH, ESQ.

LONDON

PRINTED BY

JOHN JOHNSON

ST. PAULS CHURCH-YARD

1793

TO HER ROYAL HIGHNESS PRINCESS ELIZABETH.

MAY IT PLEASE YOUR ROYAL HIGHNESS

TO accept my grateful thanks for the distinguished honor your Royal Highness has conferred upon me, in permitting the following ESSAY ON RURAL ARCHITECTURE to make its appearance under so illustrious a patronage; so gracious a condescension in your Royal Highness at once evinces a zeal to promote the arts, and affords an additional proof of that benevolent indulgence with which the slightest pretensions to public favor are received and encouraged by every branch of your Royal Highness's august family.

May Divine Providence continue its blessings over your Royal Highness's illustrious parents, and may they long reign the beloved Sovereigns over a happy and united nation, is the ardent prayer of

Your Royal Highness's

most obedient

and devoted servant,

RICHARD ELSAM.

*Newington-Butts,
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August, 1803.*

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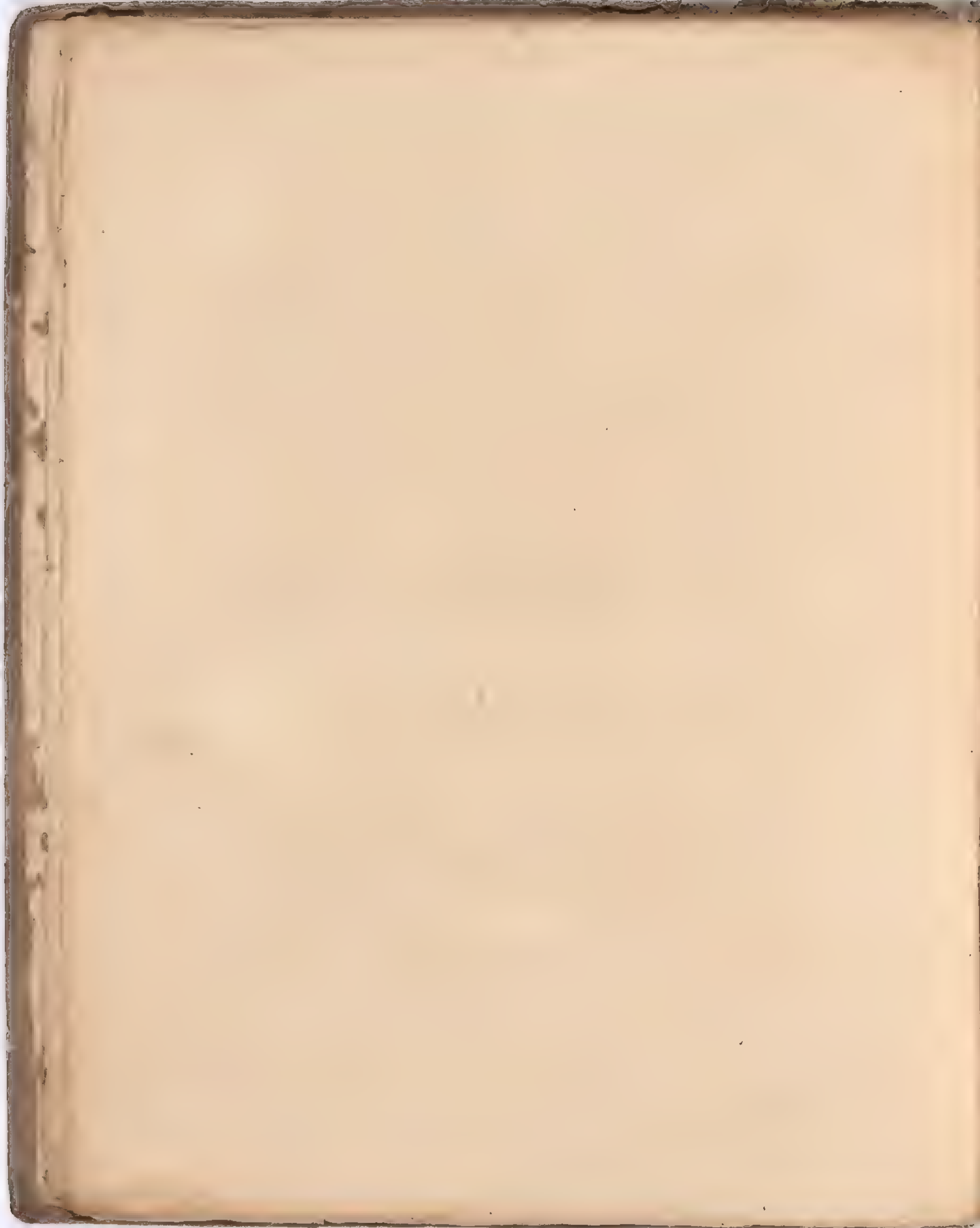
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ESSAY AND INTRODUCTION.

THE variety which the pleasing and delightful study of Rural Scenery affords, hath given birth to more productions of the nature of the present undertaking than perhaps to any other. The reason, therefore, is obvious why poets, painters, and architects, also, have devoted so much attention to this favorite and amusing subject.

The difficulty of producing gracefully new designs in architecture, hath been admitted by writers of the first eminence, few subjects having been more skilfully treated of, or by persons of greater talents ; to which treatises have been annexed innumerable curious and ingenious designs. And from hence it has been inferred, the science is nearly arrived at the summit of perfection, and that little or nothing remains on this subject to be developed or improved. An attempt, therefore, to add to the numerous volumes which are already extant, may be considered as altogether superfluous ; but amongst all the sciences that have been treated of, few of them are yet exhausted, and Architecture, from its great diversity, perhaps the least of all others. An ardent desire, therefore, to add to the general stock, with the view of improving the taste for Rural Architecture (or at least of adding some new ideas) were the chief inducements for the author's engaging in this undertaking : under these impressions he hath ventured humbly to submit the subsequent designs to such of the nobility and gentry of taste as may have erected, or are about to erect, cottage buildings, and other rural dwellings, calculated to produce agreeable and picturesque effects ; in the hopes they will prove worthy of attention, and merit the patronage of indulgent encouragement, some pains hath

been taken to render them at once new, simple, and interestingly useful ; should his endeavours be crowned with success, he trusts the recompence will amply compensate for the hazard and labor of the enterprize.

Those who are accustomed to studies of this nature will expect, and they will allow too, for many faults. For,

Whoever thinks a faultless piece to see
Thinks what ne'er was, nor is, nor e'er shall be :
In every work regard the writer's end,
Since none can compass more than they intend,
And if the means be just, the conduct true,
Applause, in spite of trivial faults, is due.

POPE'S ESSAY ON CRITICISM.

For the sake of order and regularity, the following designs are divided and treated of in three different classes :

First, The thatched cottage or retreat.

Secondly, Small rural dwellings in the Gothic and castle style.

Thirdly, Country houses in the modern *elegant* style.

Of the cottage, its derivation from the Saxon word *Cote*, a small house for habitation in the country, without land appertaining to it. For the beauties of this species of architecture, by the opinion of a recent author, it would seem we are more indebted to chance, and the effects of inadvertency, than to any studied intention ; it is true that a small irregular building will frequently, in a painting or drawing, aided by the seductive art of colouring, and its perspective, produce the most fascinating and agreeable sensations, arising not only from that variation, but from a combination of the several harmonious tints in the colours of the different materials with which they are built : but in my opinion, it is more frequently caused by the effects of its situation, of its age, to our inconstant climate, and to the surrounding scenery, than to any reason given in the work alluded to. Such subjects, pourtrayed by the pencil of a Morland or a Wheatly, with a group of cottagers, are extremely interesting ; but

the *tout ensemble* is more indebted to those incidental circumstances than to any particular beauty of the building itself, which, divested of those fascinations, would have little or nothing to recommend it.

Irregular buildings, when judiciously grouped together in large masses,* whether in clusters of cottages or other dwellings of greater magnitude, contribute to exhibit the most striking and picturesque effects; our Grosvenor-square, the Green Park, and many of our public streets, erected with an irregularity striking to every eye, have in my estimation the pre-eminence, in point of beauty, over the regular formal built squares and spacious streets; which, however uniform, well built, or well proportioned, are not calculated to gratify the sight, or captivate the understanding. The same dull regularity which prevails throughout wearies the sight, till at length, disgusted with the continuity of lines, it retires in search for relaxation to more varied and pleasing objects.

Those gentlemen who are in habits of walking through the streets at the west end of the town, and have made the taste for the picturesque a part of their studies, will, I think, readily concur with what is here advanced; thus much I have ventured to say for irregularity of buildings in general; but what has been urged in commendation of it may be considered digression, when it is understood I am about to support a contrary sentiment in favor of smaller dwellings usually termed cottages, or of such retreats as are intended to convey the external resemblance of those desirable habitations.

Uniformity in the retired cottage, situated alone, I shall endeavour to prove cannot be too studiously attended to. Mr. James Malton, in his "Essay upon British Cottage Architecture," hath given to the world several designs in support of a contrary opinion; but with great respect for

* A most admirable design for a village was publicly exhibited in the Royal Academy, a few years since, by that ingenious architect, Mr. Nash, who by the most happy combination of ideas, proved himself a perfect master in this branch of the picturesque.

the talents of that gentleman, I think he hath suffered his better taste to be overcome by a too zealous partiality for the rusticity of architecture ; insomuch as he hath strongly recommended the adoption of whatever appears to have been the result of chance, the want of contrivance, and also of all regularity, than which, in detached small buildings, nothing can appear more unseemly or unhandsome.

If we examine the works of Nature, if we only turn our minds to these reflections, the form, structure, order, and beautiful proportion of the human body, we shall discover the great Architect of the universe, in the creation of his own likeness, considered symmetry as the leading feature in the great outlines not only of his last work, but of the general composition of the animal creation altogether. So agreeable, therefore, is it to the laws of Nature, and the general system of things, that one side should correspond with the other, that if we perceive any great variation from these general rules, the mind becomes agitated and disturbed ; for example, if a man had one eye as large as that of an ox, or one ear as long as that of an ass, or one foot as big as that of an elephant, or a protuberance upon his shoulder equal to that of a camel, should we not immediately pronounce such a person deformed ? the same parity of reasoning holds good with respect to regularity in detached pieces of architecture. The general opinion of mankind is the only standard or criterion by which we should be governed ; for unless the works of art meet with general approbation, it may with justice be defined, and set down, a bad, corrupt, and degenerate taste ; originating in some false and mistaken conceptions. To have satisfied necessity only, and provided for conveniency, is a very small matter, and affords but little pleasure, comparatively, where the senses are shocked by the external deformity. Nor am I induced to believe the author before referred to hath found many advocates inclined to support his opinions by the execution of those irregular incongruous

plans he hath presented to the public.* Throughout the kingdom at large, but more particularly in the fertile counties of Kent, Hampshire, Surry, and the southern part of Wales, similar buildings are to be found in abundance, suitable for the peasant and the farmer, who require no other guide in the construction of their habitations than the examples before them; while these honest industrious people continue, therefore, to copy each other, which they have invariably done, from one century to another, there can be no danger of this style of building (for I will not call it architecture) falling into neglect, if it be of any importance to preserve it.

The peasant's cot, and the farm-house, will therefore, for time immemorial, prove admirable subjects for the pencil of the painter, with its appropriate scenery. But they are not agreeable, to my conceptions, proper models of imitations for persons of fortune, who are desirous of building themselves rural retreats, which may be erected to convey the idea of cottages, without being subject to the imputation of *grotesque*, or faced with such a motly group of materials, as brick, wood, or plaster, or brick noggin, *dashed* to insinuate the effects of age, and the appearance of being added to at different periods: all which rather must contribute to impress the mind of the spectator with the idea of poverty, rather than with a just notion of its cheerful and independent inhabitants. Surely, no person of taste, who had the intention of building a small house in the cottage style, would, by preference, expend a sum of money to exhibit the aspect of an old house; to those, however, who are prepossessed in favor of such ruinous antiquated dwellings, are recommended to add a few extra props around them, in order to render the effect of their designs more consistent.

Mr. Burke, speaking of the variation why beautiful, says, "Another

* Design XIII. in that work is an exception, it has been much and deservedly admired for its *symmetry*, simplicity, and just proportion.

“ principal property of beautiful objects is, that the line of their parts is
“ continually varying its direction, but it varies it by a very insensible
“ deviation ; it never varies so quickly as to surprise, or by the sharpness
“ of its angle to cause any twitching or convulsion of the optic nerves.
“ Nothing long continued in the same manner, nothing very suddenly
“ varied, can be beautiful, because both are opposite to that agreeable
“ relaxation which is the effect of beauty.” Considering this part of the
sublime and beautiful as extremely applicable, in allusion to the variation
in small buildings touching the sudden, hasty, irregular form in the general
outlines, it is here introduced in maintenance of what has been adduced
in favor of uniformity.

With the greatest veneration for the antiquity of the British Cottage,
as the primitive invention of our peasants, I shall leave them to devise
their own plans as heretofore, satisfied they are as competent to the task,
in all respects, as their forefathers. To persons of a more refined taste
and discernment, the following designs of Cottages are offered, not as
models of perfection, but as Designs from which others may be contrived
to answer most of the purposes required by persons anxious to construct
themselves small, comfortable, genteel Cottages in the country, at a
moderate expense. The peculiar characteristic, of which I have delineated
in my mind, to consist in a simple uniform plan, approximating
either the square or parallelogram form, with the distribution of the
several out houses harmonising with the main building : the general effect
low, approaching humility, seldom more than one story high, never
more than two ; steep roofs, gable ends, covered with thatch or small
slates, the latter preferable ; large projecting eaves to shelter the walls ;
small dormer windows in the roof, with chimney stacks built angular
ways ; sash door of simple form and small dimensions, with low casement
windows, but in the principal apartments sash windows down to the floor,
may be introduced without grossly infringing upon its humble character.

The walls should be covered with stucco, rough cast, pargetta, or flint-work ; any of these having a very neat, cleanly, and grateful aspect when surrounded by a variety of trees. These are the leading and marked features which, in my opinion, should constitute and characterise the exterior appearance of the Cottage for the gentleman of fortune. To which, above all, should be considered a well digested plan, embracing all the requisite conveniences so essentially conducive to the comfort of a small family.

The Cottage Building, as in all country dwellings, however neat, elegant, and replete with simplicity, if not assisted by the landscape gardener, will have but a solitary disconsolate effect on the judicious embellishments of a Repton, or other persons well skilled in this province, much depends. Hence we may justly define gardening to be an auxiliary brightness and improvement to the simple and beautiful, without which, rural buildings hath but few or feeble charms. Of a country life, Pomfret, in his celebrated poem of the Wish, expresses himself in the following lines, which are not inapplicable to the present subject :

If Heaven the grateful liberty would give,
That I might choose my method how to live ;
And all those hours propitious fate should lend
In blissful ease, and satisfaction spend :
Near some fair town I'd have a private seat,
Built *uniform* ; not little, nor too great ;
Better, if on a rising ground it stood ;
On this side fields, on that a neighb'ring wood,
It should within no other things contain
But what are useful, necessary, plain .
A little garden, grateful to the eye,
And a cool rivulet run murmur'ing by ;
On whose delicious banks a stately row
Of shady limes, or sycamores, should grow ;
At the end of which a silent study plac'd
Should be with all the noblest authors grac'd ;—
Horace and Virgil, in whose mighty lines
Immortal wit, and solid learning, shines ;

With all those moderns, men of steady sense,
Esteem'd for learning, and for eloquence :
In some of these, as fancy should advise,
I'd always take my morning exercise :
For sure no minutes bring us more content
Than those in pleasing, useful studies spent.

Having determined upon a good convenient plan, and resolved not to make any alterations in it whatever, the next consideration should be to fix upon a pleasant situation, well clothed with wood, and plentifully supplied with water, taking care that the spot be free from damp, or other unwholesome vapours ; if near to some village, or market town, it would seem the more desirable, not only for the sake of society, but for the means of obtaining provisions at a reasonable and moderate price ; for the want of these previous and necessary reflections, it has been known many gentlemen have expended considerable sums upon a favorite situation, and have at last been compelled to abandon it, filled with disgust and reproach.

Beyond doubt, there is considerable satisfaction in a comfortable convenient retreat, near a town, where a gentleman has an opportunity of participating in the sports of the field, in agriculture, or in gardening ; and at other intervals, when the mind is so disposed, to intermix in the company, and gay amusements, of his neighbourhood. These are the great pleasures of such a retreat, situated near the city or town, which, if elevated upon a rising ground, near to a public road, well sheltered by trees, and on a pleasant spot, cannot fail to render it both cheerful and retired.

The greatest recommendation to the Cottage itself should be, its making a lively appearance, for to those persons who are desirous of partaking in a country life, as a relaxation from business, are not apt to be prepossessed in favor of a gloomy habitation : it may, therefore, not be improper to observe, that windows, glazed in small compartments of

hexagons, has this effect ; for although they are recommended by a late author, their defects are particularly conspicuous ; which are obvious to all who have seen Mr. Charles Carpenter's Cottage at Stockwell Green, lately converted into a house for the reception of insane persons.

How very much the study and subject of building delights mankind in general, and how deeply it is rooted in the mind, is apparent from the innumerable structures which are constantly presenting themselves over this happy isle ; few persons possessing the means but what have an inclination to be building a something ; many, however, without duly considering what they are about to commence, plunge into bricks and mortar, and flatter themselves the expense will be considerably less than what it afterwards proves. Persons, therefore, who wish to act wisely and discreetly, would do well to consider the good old text of the apostle,* and before either a brick or stone is laid, to be at the expense of obtaining an accurate detailed estimate, from some person of known skill, reputation, and experience, who will faithfully discharge that duty, without leading his employer into a labyrinth of difficulties, and who will take the trouble of laying down a regular system in the execution of the work, to prevent his being hereafter imposed upon ; and who will, if required, carry the same into effect for the amount thereof. It is to be lamented, that gentlemen in one of the most liberal professions are not more attentive to this essential part of their duty, who thereby frequently subject a tender part of their reputations to the severest animadversions in our courts of justice ; which not only tends to lessen their estimation, but to stigmatize the whole body of the profession.

The same reasons which induced me to commence this work hath

* For which of you intending to build a tower, sitteth not down first, and counteth the cost, whether he hath *sufficient* to finish it. Lest haply after he hath laid the foundation, and is not able to finish it, all that behold him begin to mock him, saying, this man began to build, and was not able to finish. ST. LUKE, chap. xvi. ver. 28, 29, 30.

invited and encouraged me to proceed ; how far it will prove worthy of attention I am unable to conjecture, few persons being qualified to judge their own performances ; at least I shall not repent of my labour if I have only effected what I chiefly proposed, to be clear and intelligible, rather than eloquently fallacious.

A late eminent author,* whose works will ever reflect honor on the age in which he lived, says, “ One cannot refrain from wishing, that Gothic structures were more considered, better understood, and in higher estimation than they hitherto seem to have been.

“ To those usually called Gothic architects, we are indebted for the first considerable improvements in construction ; there is a lightness in their works, an art and boldness of execution, to which the ancients never arrived, and which the moderns comprehend and imitate with difficulty. England contains many magnificent examples of this species of architecture, equally admirable for the art with which they are built, the taste and ingenuity with which they are composed.”

Under the gracious protection of our most beloved Sovereign, whose taste for the gothic and castle style of building is particularly conspicuous, we may again hope to see this noble venerable style once more generally patronised and adopted. The renovation of St. George's chapel at Windsor (sublimely beautified from the designs of Mr. West, executed by Jarves) with the tomb-house of the cardinal Wolsey at that place (the latter of which has lain for more than a century totally neglected) sufficiently evinces his Majesty's partiality, and desire of perpetuating the favored style of his august predecessors, equally the admiration of all foreigners, the boast of English artists. The palace now erecting at Kew, in the manner of a *Chateau*, affords another example of royal approbation, and the excellency of this species of architecture, which, from the gardens, produces a most beautiful picturesque effect. It is, how-

* Sir William Chambers.

ever, subject matter of surprise to all travellers who visit our court of St. James's, that we cannot exhibit a better specimen in this vast city, in the splendour of a palace, to receive the nobility and ambassadors of foreign courts, than an inelegant pile of brick buildings, in no respect correspondent with the dignity and consequence of the British empire.

Carlton-House does infinite honor to the refined taste of his royal highness the Prince of Wales, whose exterior appearance, and interior decorations, are indeed truly worthy the residence of an English prince.

It is the prevalent opinion of most persons, who are in the practice of studying the peculiar characteristic of the Gothic style, that we cannot introduce it any where so advantageously as in the temples dedicated to the worship of the Deity ; and it must be admitted, there is no character of building so well calculated to impress the mind with a just and awful solemnity, or with a greater religious veneration ; it is therefore to be regretted, the adoption of it in our modern churches is not more frequent. The cathedral of St. Paul's, the church of St. Martin's in the Fields, the interior of St. Stephen's, Walbrook, the exquisite chapel at Greenwich Hospital, together with many of our London churches, present to the inquisitive traveller some of the noblest magnificent examples of Roman and Grecian architecture, equal, if not surpassing, many of the renowned antiquities from whence we have gleaned the best information ; but this, nevertheless, does not prove the Roman or Grecian style preferable, or equal to the Gothic or Saxon in sacred structures, with which latter no country abounds more luxuriantly than Great Britain. Amidst, and within view of such excellent classical models as our metropolis produceth, to all lovers of architecture it must be grievous to observe such heterogenous specimens crowding themselves to view, within the environs of the capital ; amongst which stands most conspicuous the church of St. Mary, Newington Butts, a recent edifice, a protuberance obtruding on the highway, whose exterior semblance conveys scarcely a

better idea of a parochial church, than a riding-school in Hyde-Park. It has been justly remarked, that many of our best religious fabricks are only to be found lurking in bye streets, lanes, and alleys ; but it is less decorous that such a building as the one just alluded to, should remain an obstruction in the centre of a public road, a very great thoroughfare, and whereby the most serious accidents have occurred ; in truth, its entire removal might not be unjustly ranged amongst the improvements to one of the approaches of the first commercial cities in Europe.

How much more beautiful would have been a venerable Gothic pile, with a lofty spire or steeple, containing a set of bells, whose exhilarating sounds should have saluted the inhabitants on all occasions of public rejoicings ; whose aspect in a judicious situation would have commanded universal respect, have been a credit to the parishioners, but, above all, a dignifying monument of grateful adoration to the omnipotent Creator.

It certainly was foreign to my intentions to have dwelt upon this subject, but the necessity of offering some general observations upon Gothic buildings, hath led me to proceed somewhat farther than was originally intended, but in order to exemplify as clearly and decidedly as possible my ideas of a parochial church. It is my intention, should this effort meet with a favorable reception, to add a few designs to this work upon sacred buildings.

After what has been urged in the praise of the Gothic style of architecture in the house of God, it may appear somewhat singular to recommend it in private dwellings ; but lest the reproach of incoherency should be attached, suffice it to premise, that the internal finishings, as well as exterior character, should be divested of that gloominess conspicuously becoming in solemn structures.

Various are the opinions entertained as to the origin of the Gothic architecture, some affirming it was first imported into this country by the Saracens, whilst others maintain it is of British invention ; it seems, how-

ever, most probable, that it originated with the Saxons, by the mixture of their curvilinear arches, which obviously presented the idea, and possibly the first idea, of the pointed arch; other ingenious reasons have been assigned, equally probable, but which require the evidence of facts to substantiate them.

Bishop Warburton has given some excellent observations on this subject, in his notes on Pope's Epistles, which are as follow:

“ Our Gothic ancestors, says he, had juster and manlier notions of magnificence on Greek and Roman ideas, than these mimics of taste, who profess to study only classic elegance; and because the thing does honour to the genius of those barbarians, I shall endeavour to explain it. All our ancient churches are called, without distinction, Gothic, but erroneously: they are of two sorts; the one built in the Saxon times, the other in the Norman. Several cathedrals, and collegiate churches of the first sort are yet remaining, either in whole or in part; of which this was the original: when the Saxon kings became Christians, their piety (which was the piety of the times) consisted chiefly in building churches at home, and performing pilgrimages abroad, especially to the Holy Land; and these spiritual exercises assisted and supported one another; for the most venerable, as well as the most elegant models of religious edifices, were then in Palestine. From these the Saxon builders took the whole of their ideas, as may be seen by comparing the drawings which travellers has given us of the churches yet standing in that country, with the Saxon remains of what we find at home, and particularly in that sameness of style in the latter religious edifices of the knights templars (professedly built upon the model of the church of the Holy Sepulchre, at Jerusalem) with the earlier remains of our Saxon edifices. Now the architecture of the Holy Land was Grecian, but greatly fallen from its ancient elegance. Our Saxon performance was indeed a bad copy of it; and as much inferior to the works of St. Helene and Justinian, as theirs

were to the Grecian models they had followed ; yet still the footsteps of ancient art appeared in the circular arches, the entire columns, the division of the entablature into a sort of architrave, frieze, cornice, and a solidity equally diffused over the whole mass. This, by way of distinction, I would call the Saxon architecture. But our Norman works had a very different original. When the Goths had conquered Spain, and the genial warmth of the climate, and the religion of the old inhabitants, had ripened their wits and inflamed their mistaken piety (both kept in exercise by the neighbourhood of the Saracens, through emulation of their service, and aversion to their superstition), they struck out a new species of architecture, unknown to Greece and Rome, upon original principles and ideas, much nobler than what had given birth even to classical magnificence.

For this northern people having been accustomed, during the gloom of paganism, to worship the Deity in groves (a practice common to all nations), when their new religion required covered edifices, they ingeniously projected to make them resemble groves as nearly as the distance of architecture would permit, at once indulging their old prejudices, and providing for their present conveniences, by a cool receptacle in a sultry climate ; and with what skill and success they executed the project, by the assistance of Saracen architecture, whose exotic style of building very luckily suited their purpose, appears from hence, that no attentive observer ever viewed a regular avenue of well-grown trees, intermixing their branches over head, but it presently put him in mind of the long visto through the Gothic cathedral ; or even entered one of the larger and more elegant edifices of this kind, but it presented to his imagination an avenue of trees ; and this alone is what can be truly called the Gothic style of building. Under this idea of so extraordinary a species of architecture, all the irregular transgressions against art, all the monstrous offences against nature, disappear ; every thing has its reason, every thing

is in order, and an harmonious whole arises from the studious application of means proper and proportioned to the end. For, could the arches be otherwise than pointed, when the workmen were to imitate that curve which branches of two opposite trees make by their insertion with one another, or could the columns be otherways than split into distinct shafts, when they were to represent the stems of a clump of trees growing close together? On the same principles they formed the spreading ramification of the stone-work in the windows, and the stained glass in the interstices, the one to represent the branches, and the other the leaves, of an opening grove, and both concurred to preserve that gloomy light which inspires religious reverence and dread. Lastly, we see the reason of their studied aversion to apparent solidity in these stupendous masses, deemed so absurd by men accustomed to the apparent, as well as real strength of Grecian architecture. Had it been only a wanton exercise of the artist's skill to show he could give real strength without the appearance of any, we might, indeed, admire his superior science; but we must needs condemn his ill judgment. But when one considers that this surprising lightness was necessary to complete the execution of his idea of a sylvan place of worship, one cannot sufficiently admire the ingenuity of the contrivance. This too, will account for the contrary qualities in what I call the Saxon architecture. These artists copied, as has been said, from the churches in the Holy Land, which were built on the models of the Grecian architecture, but corrupted by prevailing barbarism; and still further depraved by a religious idea. The first places of Christian worship were sepulchres and subterraneous caverns, low and heavy from necessity. When Christianity became the religion of the state, and sumptuous temples began to be erected, they yet, in regard to the first pious ages, preserved the massive style, made still more venerable by the church of the Holy Sepulchre, where this style was, on a double account, followed and aggravated."

It is not our intention to dispute the origin of the Gothic architecture, perceiving that we have no exact and incontrovertible data upon which to repose our opinions ; it will, therefore, remain a matter of doubt without in the least impugning its grace, beauty, and merit, what nation has the right to claim its birth. England, perhaps, has the best founded pretensions, as well to its origin, as undoubtedly to its highest improvements, from its having been more encouraged in this island, than any other, if it is, however, employed in dwelling houses, it should possibly partake of a more cheerful character than the style usually practised in churches ; it should be divided into classes of the church Gothic, castle Gothic, and house Gothic ; it would evidently be extremely absurd to employ the same sort of windows for a house as in a church ; yet a work, strongly recommending by its designs such an application of cathedral windows, hath been recently published by a very respectable and ingenious professor, supported by some excellent remarks upon the advantages resulting from retirement.

Houses in this style are not very numerous ; they are, nevertheless, very elegant when judiciously contrived, and are capable of being rendered, in rural scenery, more picturesque than any other class of buildings whatever. The abbey at Font-hill, in Wiltshire, the seat of Mr. Beckford, is a fine instance of this ; the house of Paul Mathuen, esq. in the same county, does no less honor to the taste of that family ; Hafod-abbey in Cardiganshire, the seat of Colonel Johnnes, the much-respected member of that county, is likewise much esteemed, although it somewhat appertains to the *moresque* ; besides these much admired examples here mentioned, others equally meriting the attention of the connoisseur might be adduced in commendation and support of a style of building which, were it better and more universally understood by professional men, would lead to its advancement, general estimation, and adoption in private habitations as well as others.

To the Royal Antiquarian Society the world will be much indebted for their publication of Mr. Carter's laborious researches in the choice Remains of Gothic Antiquities through England and Wales ; a work which promises to be of intrinsic value when complete, affording at once a source of useful information to the Gothic architect, not less interesting than Stuart's beautiful Antiquities of Athens, or Desgotez's of Rome. It is a paradox not yet easy to be explained, why the architecture of foreign countries should be so well comprehended in this, so eagerly studied, and so anxiously sought after, whilst the Gothic, not less entitled to respect, the peculiarly consonant genius of our isle, lies ungratefully neglected. Would our English students, before they make the tour to Rome, bestow only a little pains to make themselves acquainted with these admirable relics, the treasure of their own country, it would certainly enable them to speak of it with pleasure abroad, and to practise it hereafter with better founded confidence at home.

There is another class of private houses not yet adverted to, in which the dignity and consequence of the town residence, with the delights and pleasures of the country seat, should be both united. For, of all the structures that are raised for the convenience of mankind, there is not any so commodious, so healthy, or so pleasant, as the Villa of moderate size, erected upon an eminence, whose ascent should be scarcely perceptible until you are arrived at the summit, then breaking upon an extensive prospect of pleasing landscapes, lawns, flowery meads, and shady groves ; every object expanding itself to view upon the grand scale, the whole assemblage impressing the spectator with due delight and admiration ; care being taken that nothing be within view that can offend the eye with melancholy shades, all things smiling and seeming to welcome the arrival of strangers and visitors, such being the site and access to the house ; those who enter should be inclined to hesitate whether they shall continue for pleasure where they are, or advance forward, expecting to be grati-

fied with additional beauties, and still more grateful attractions, which may invite them on, from thence to be led from square rooms into round ones, and again from the rotund to the square, and further on into apartments composed of mixed lines, neither of the foregoing. The passages into the more interior apartments should be, if possible, without the least ascent or descent, all upon one even floor.

It was esteemed one of the glories of *Babylon* that their houses had inhabitants in the fourth story; *Ælius Aristides*, the orator, extolling the splendour of Rome in one of their public forums, cited it as a wonderful work of the *Romans* to have erected upon great houses others as large; it was certainly a very flattering compliment; but which had a tendency rather to prove the city was very populace, than that the buildings were elegant. We are likewise informed by tradition, that the houses of Tyre, as early as king Hiram, far surpassed, in height, those of Rome, by which means it had once been nearly destroyed by earthquakes. But however great and ancient these authorities, they are not paragons of excellence, but, on the contrary, examples to be avoided. It is a certain truth, and must be admitted, that it is a very great beauty and convenience in a building to have no more ascents and descents than are absolutely necessary; multiplicity of stairs are incumbrances, and should, wherever the nature of the design will permit, be dispensed with. For in the country, where there is not the smallest necessity for setting one house thus upon another, it is far more desirable to cover a greater space or plot of ground; which in town would be also preferable, but for cogent reasons, not unknown to the speculative builder, who pays so dearly for his *terra firma*.

Between a town-house and a villa in the country, there should be a material difference in the style of decoration, the grave, sober, serious ornaments of the city mansion would ill become the country villa, where the most cheerful, and even extravagant, embellishments may be sanc-

tioned. There is, likewise, an inconvenience to which persons who live in the city are subject, who are under the necessity of restricting themselves in several respects, according to the customs and the privileges of their neighbours : a very just and salutary law, productive of much public convenience, but where the portico must not project an inch beyond the line of the adjacent buildings, and where all your walls must be erected according to an act of parliament. But in the country, the gentleman is at full liberty to do just as he pleases, and where the architect has a full scope to display his genius and talents to the gratification of his employer. No wonder then to find gentlemen whose employments and business lies in the city are so desirous of a villa, or country seat, a few miles out of town, where they have an opportunity of relaxing in the most rational useful recreations.

“ True happiness is of a retired nature, and an enemy to pomp and noise ; it arises, in the first place, from the enjoyment of one’s self ; and in the next, from the friendship and conversation of a few select companions : it loves shade and solitude, and naturally haunts groves and fountains, fields and meadows : in short, it feels every thing it wants within itself, and receives no addition from multitudes of witnesses and spectators. On the contrary, false happiness loves to be in a crowd, and to draw the eyes of the world upon her. She does not receive any satisfaction from the applauses which she gives herself, but from the admiration which she raises in others. She flourishes in courts and palaces, theatres and assemblies, and has no existence but when she is looked upon.”
SPECTATOR, vol. i.

It is universally acknowledged that the pleasure and delight which we feel on the view of any building, arises from nothing else but the effect of symmetry, beauty, and ornament. There is scarcely any person so dull or stupid, so rude or uncultivated, but what experiences a pleasing sensation on beholding a beautiful pile, and pursues the reflection of those

objects the most adorned. But if upon view he perceives any part deficient, or any material ornament displaced, he then sensibly feels there is a something wanting which would render the whole work more elegant and noble, but which he is unable to define. We should, therefore, consult beauty in building as one of the main and principal requisites, wherever we intend to excel or please others.

Every building, if generally considered, owes its birth to necessity, is nursed by convenience, and embellished by experience; pleasure is the last thing to be consulted, which is never truly obtained by whatever is immoderate; some parts of a building should be terminated by strait lines, others with curved, whilst others again should be a compound of curved and strait together. Variety is a very great beauty in every object calculated to produce harmonious effects, and which seldom fails to afford both pleasure and delight, but it is extremely offensive and incoherent if they are not in perfect unison with each other. Architecture is like music; if the component parts of an edifice are not in perfect coincidence with each other, the matured eye of a skilful and intelligent judge will feel as much dissatisfied as the delicate and refined ear of a good musician at the discordant tones of a bad composition.

I shall here conclude this attempt, which, I hope, from the hints contained in it, will prove more satisfactory to the public than they are to myself, with an extract from the preface of the late Sir William Chambers's excellent Treatise upon civil Architecture, undoubtedly the best work ever published in this country upon that subject, who says, "Let it not, however, be imagined, that building, merely considered as heaping stone upon stone, can be of great consequence, or reflect honor either on nations or individuals; materials in architecture are, like words, in phraseology, having separately but little power, and they may be so arranged as to excite ridicule, disgust, or even contempt, yet when combined with skill, expressed with energy, they actuate the mind

with unbounded sway. An able writer can move even in rustic language, and the masterly dispositions of a skilful artist will dignify the meanest materials, while the weak efforts of the ignorant render the most costly enrichments despicable. To such the compliment of Apelles may justly be applied, who, on seeing the picture of a Venus magnificently attired, said to the operator, Friend, though thou hast not been able to make her fair, thou hast certainly made her fine."

ESSAY ON RURAL ARCHITECTURE.

AFTER what has been observed in the prior part of this essay and introduction, it is presumed it would be tedious to dwell at greater length by a prolix preface, I shall therefore content myself with submitting the following to the inspection of the nobility and gentry, and to all persons of taste, assured they will be inclined to make every allowance for such errors as may have escaped my attention, and to consider this work as an attempt only of an artist zealously attached to the science of Architecture, which he hath studied and pursued with avidity for a series of years, duly considering its practical, as well as theoretical, principles.

In a late edition of one of Mr. Plaw's ingenious works, he hath given to the public Estimates of his respective Designs, upon the supposition that labour and materials were at a very reduced price; but, in my opinion, such calculations must be founded upon erroneous principles, inasmuch as the price of every article used in the building branch is continually varying. To attempt, therefore, to give any accurate idea of the estimates can only tend to mislead; under these considerations, I shall not venture to say what will be the probable expense of any of the following Designs; but, should gentlemen be inclined to honor me with their adoption, I will undertake to provide accurate estimates according to the present price of materials, and, if required, carry their intentions into effect for their several amounts.

In offering this, however, it is essentially necessary to observe of what importance it is, that a person about to build should be thoroughly satisfied, and made up in his mind, with respect to the design he is about to adopt, and that every part of it should be very minutely considered, that no alterations whatever may take place after the building is commenced; to satisfy himself in this particular, it would be adviseable to be at the expense of having one, two, or more perspective views taken from dif-

ferent judicious points of sight, in order to ascertain more correctly what would be the general effect of the Building altogether when finished ; but I would sooner recommend having that money expended upon a Model, which would impress the mind with more satisfactory and decisive truths, which the most agreeable and specious drawings in perspective will not so clearly do, however accurately they may be drawn, well shadowed, or finely teinted.

The science of Perspective to an architect is of much importance, by reason of its affording him an opportunity of reflecting upon every object in the pursuit of his studies with a perspective eye, from which he is able to draw, and ultimately to decide upon conclusive effects, as well as to express more intelligibly his ideas to other persons ; but however useful it may be to architects as practical men, there are but few persons (if not intimately acquainted with architecture) that comprehends every part of a building from a drawing in perspective so well as a Model ; I would, therefore, by preference, recommend one or two of these expensive toys to the consideration of gentlemen, rather than beguile their understandings with captivating and delusive drawings ; and I am likewise convinced, from practical knowledge, that many detailed pieces of architecture can only be fairly judged by Models made to the full size, and fixed in the situations, and to the heights they will be viewed when executed. I am, however, ready to admit, a perfect knowledge of perspective will materially assist and facilitate the architect in the original designs of such parts, but not with that truth and accuracy which will enable him to decide promptly, or with satisfaction to himself ; for what appears upon a sheet of paper a good profile, viewed either geometrically or in perspective, when removed from the eye, will have a very strange and different effect ; for the truth of which I can vouch, by having very recently assisted Mr. Sanders, the architect of the Barrack-office, in arranging the different parts of the grand Doric Portico, now erecting at the Royal Military Asylum at Chelsea, the columns of which are indeed truly *Colossal*.

PLATE 1,

Represents the elevations of the entrance, and eating-room fronts of a single rustic Cottage, designed in the year 1794, for the Rev. William Uvedale, nephew of the admiral of that name, proposed to be erected in the county of Suffolk. The entrance, front, is given for the purpose of exhibiting a *modern antique*, in order thereby to prove the folly of erecting new houses to produce the effect of antiquity. The porches are formed by upright trunks of trees, each supporting its frieze, to pourtray the origin of the Doric order. The eating-room, front, is designed as a contrast to the entrance, with a modern awning over the circular bow, to shade a small drawing-room above stairs.

Plate 2, Plans of the preceding elevations, the conveniencies of which may be seen by an inspection of the plans.

Plate 3, Plans and Elevations of a double Cottage, suitable for two small families, each containing a good kitchen, parlour, closet, pantry, and three excellent bed-chambers over.

Plate 4, exhibits the Plans and Elevations of three small Houses, which were began to be erected in the course of the last summer, 1802, upon an eligible piece of ground near Vauxhall-gardens, in the field commonly called Park-field, said to have belonged formerly to the family of Guy Vaux. The ground lies particularly pleasant for a road-side box, and the buildings, as will be observed by any inspection of the plans and elevations, were meant to present the effect of one entire Villa, with a piece of ground in front, intended to form a sloping lawn down to the road side, inclosed by a *fosse* filled with water, by the ebbing and flowing of the tide from the river Thames.

Perhaps few spots so near town could have presented a better, or a more cheerful situation for small houses; it being within two minutes walk of the gardens, and within half an hour's walk of any of the three

bridges, yet sufficiently retired from the bustle on the road on gala nights and other public occasions.

They were, however, impeded in their progress, by the extraordinary conduct of Mr. Charles Alexander Craig, the district surveyor of St. Mary, Lambeth, and Newington Butts, to which alone Mr. Clark, the builder, attributes his ruin and failure in that speculation.

A district surveyor is a public officer, appointed by the magistrates of the county to prevent any infringements upon an act of parliament for the further and better regulations of building of party-walls, and for the more effectually preventing mischief by fire within the cities of London and Westminster, and the liberties thereof.

The beneficial consequences resulting from this act of the legislature are too many to be enumerated here, and it is only to be lamented that it does not extend to every great city and town throughout the kingdom.

However, all this is irrelative to the subject I am about to speak of. On the part of the ground-landlord, as likewise on the part of the builder, I was employed to superintend the erection of the several buildings then about to be carried into effect on the site of ground first described; and Mr. Craig, conformable to his instructions, attended upon the spot, but not till after the commencement of the work, who then desired that some trifling alterations might be made, which were done; but, alas! when the buildings were carried to the height of one story, this gentleman, in his *sagacious* calculations, discovered the houses were not within the rate or class of buildings which the act required they should be, and insisted they were in the *second* rate, whereas they were only in the *third* rate, as will hereafter be most incontrovertibly proved.

Mr. Craig, however, in a very peremptory manner, insisted they were wrong, and that they should be pulled down; accordingly the builder, who was very incompetent to judge of what rate houses they were, and conceiving that Mr. Craig's great experience and reputation

must overbalance the knowledge of a younger practitioner, very simply directed the fronts of *his* houses to be pulled down to the ground (without any appeal to the magistrates) in which state they remain to the present moment, Mr. Clark suggesting to the public, and to the gazing spectators passing along that public road, that Mr. Elsam was the person who led *him*, Clark, the builder, into that dilemma.

Informed of this circumstance, I applied to Mr. Craig, to learn in what respect they were not conformable to the meaning of the act of parliament, who, instead of giving me satisfactory and intelligent information, treated the subject in the most ambiguous and mysterious manner.

Having very minutely and maturely considered the plans, I was confident no such error did exist as had been stated to me, and I was therefore anxious, solicitous, and extremely desirous to undeceive Mr. Craig, but he absolutely refused to hear any thing upon the subject, and in the most uncivil manner desired me to quit his house, for presuming to suspect the accuracy of his mathematical calculations.

To gentlemen of the building profession it will be unnecessary to state, that a dwelling-house which does, or shall, exceed five squares of building on the ground plan, and shall not amount to more than nine squares of building on the ground plan thereof, shall be deemed the *second rate* or class of building; and, also, that every dwelling-house which does, or shall, exceed three squares and a half of building on the ground plan, and shall not amount to more than five squares of building on the ground plan thereof, shall be deemed the *third rate* or class of building.*

* To those persons who are not intimately acquainted with the Building Act it may not be unnecessary to remark, that a square of building contains one hundred superficial feet, estimated upon the ground plan.

Now, to the speculative builder it is a matter of great importance what rate houses he builds ; as for instance, if he builds in the second rate all his walls must be nearly, throughout the building at least, one-third thicker than if they were in the *third rate*, thereby increasing the expense in about a triple degree.

By the inspection of the plans of these three houses, given in Plate 12 of this work, to a large scale, it will be observed, the two end houses finish with graceful circular bows, whose plans form the segments of circles.

To find the superficial contents of the segment of a circle, I am ready to admit is not a very easy problem, more especially where the chord line and versed sine are only given arithmetically ; but to a man of business, more particularly to a district surveyor, who is to decide betwixt the act of parliament and the builder, it should be as familiar to him as his catalogue of *fees* ; but whether that was the case in the present instance it must be left to the decision of the public.

Unwilling to trust to my own calculations, I have availed myself of the accuracies of Mr. John Sanders, architect of the Barrack-office, and of Messrs. Angier and Randall, mathematicians, gentlemen of the first experience ; and I am much indebted to that able and profound mathematician, Dr. Hutton, professor of mathematics at Woolwich, who hath confirmed all our opinions in the following satisfactory letter ; and for his abilities, and great talents, he will allow me to profess the most venerable respect.

(Copy of Dr. Hutton's Letter.)

WOOLWICH, May 21, 1803.

SIR,

I HAVE been honored with your note, requesting the solution of a problem, viz. to find the area, or superficial content of the segment of a circle, whose chord-line is 14 feet, and the versed sine, or height, is two feet eight inches.

In answer to which I have to observe, that the area required is very nearly equal to 25 square feet, and $\frac{5}{10}$, or $\frac{3}{5}$ of a square foot, being more accurately 25.5969924 square feet, that is, 25 square feet, and the decimal .5969924, which decimal is true and correct in every figure of it. That is, on supposition that the versed sine is two feet eight inches,* which I understand it to be, and not 2.8 or two feet eight-tenths.

If it will be any satisfaction to you to see the whole process of the calculation, you will please to let me know, and I shall copy it out and send it.

I am, SIR,

Your obedient humble servant,

Mr. ELSAM.

CHARLES HUTTON.

By the above calculations it will appear most certainly true, that the superficial content contained in each of the bows is no more than 25 feet $\frac{6}{10}$ or $\frac{3}{5}$, equal to seven inches, as near as possible; which, added to the number of superficial feet contained in the square parts of those houses, will bring them within the *third rate*, as may be clearly seen by a reference to Plate 12, being an accurate figured Plan (nicely remeasured) which, to the intelligent mind, requires no farther illustration whatever.

	Sq.	Ft.	In.	Pts.	Sds.
The first house, including the bows, will not cover any more ground than	-	-	-	-	-
The second house	4	97	11	3	0
The third house	4	87	10	4	6
The third house, including the bows	4	97	1	4	6

* Meant to be two feet eight inches.

Now, it must be remembered, if a house covers more than three and a half squares of building on the ground plan, and shall not exceed five squares, it may be erected according to the *third rate*, consequently it is clear that the three houses above alluded to are only *third rates*, and not *second rates*, as Mr. Craig did insist when he commanded them to be pulled down, to the prejudice of Mr. Clark the builder, who is now a prisoner in the King's-Bench.

Various reports as to these houses having been circulated, prejudicial and extremely injurious to my reputation, I have been advised to clear up, through the medium of this publication, my own character, and to explain such particulars as may convince my friends and the public, how unjustly I have suffered, and have been *impugned*, through Mr. Craig's *new* system of mathematics; yet this gentleman is a district surveyor of two parishes, one of them the largest within the environs of the metropolis.

Having thus far vindicated my own conduct, I now beg leave to call upon my *learned friend*, Mr. Charles Alexander Craig, to explain to the public the *process* by which he hath arrived at *his marvellous* conclusions, or if, upon a revision he should find them erroneous, to ingeniously acknowledge his error, and so to make the best possible reparation, now in his power, to the injured reputation of a professional man.

In laying this plan and statement of *facts* before the public, my pen hath been influenced by no other motive than a just ambition and desire to rescue my professional reputation from the obloquy to which it has been destined, *pro tempore*, by a mistaken individual.

Plate 5, are the Plans and Elevations of a cluster of four Cottages, forming commodious habitations, suitable only for very small families, which might be fitted up to answer as summer retreats for a *social few*; each Cottage contains one good living room or parlour, an excellent

kitchen and two bed-chambers over, with a yard and pump in the centre for the accommodation of four families.

This clump of buildings, from their humble character, if situated in a valley, or on the verge of some cheerful hill, would produce a most charming and delightful effect, more especially if they were in some degree enveloped by trees, whose umbrageous and cooling shadows would serve to tranquilize and calm the scene.

Plate 6, is the Elevation of a small House, in the style of a modern Cottage, designed for a gentleman in the county of Suffolk, the idea of this front is an humble imitation of the outlines of that beautiful Villa, delightfully situate on the Banks of the Thames, at Richmond in Surrey, erected by Sir Robert Taylor, for the late Sir Charles Asgill, and now the residence of Witshed Keene, Esq. M.P. for Montgomery. That building, however, is considerably more extensive, and is besides a story higher, the general character is, nevertheless, here preserved, and may be viewed as an epitome of that classical design considered by all travellers and foreigners as a *chef d'œuvre* of this style of building.

Plate 7. Elevation of a Cottage, which may be adapted to the same plan as the foregoing subject, partaking of the Gothic style.

Plate 8. Plan of the foregoing elevations, which, by a reference to the subject, will be found to embrace most of the conveniences requisite for a snug genteel family; consisting of a good dining-room, drawing-room, library, kitchen, and other domestic offices, with four excellent bed-chambers.

Plate 9. Designs for the Entrance, and Garden-fronts, of a gentleman's Cottage, whose exterior character constitutes, agreeably to my ideas, the Cottage for persons of fortune. The portico of the entrance-front is not perfectly to my wishes, by reason of the end intercolumniations being of the Diastyle proportion, and the centre of the Aræosistyle, thereby admitting of only one column at the extremities, and double

columns in the intermediate spaces. Evidently the double columns should have been at the angles, where the utmost strength is required, which, if not *absolutely* necessary for the sake of apparent stability, would have been more judicious. I have frequently observed the handsome façade to the Queen's guard-house, in St. James's Park, partakes of a similar defect, notwithstanding which, together with the goutiness of the columns, it is a building entitled to some respect.

Plate 10. Plan of the two antecedent Elevations, which will afford every convenient accommodation for a small family; comprising a most excellent living room, kitchen, pantries, &c. with one exceeding good bed-chamber, two dressing-rooms and water-closet, with four small sleeping-rooms over.

Plate 11. Elevation of an Entrance-front for a Gothic Cottage, applicable to the antecedent plan, whose architecture is stripped of those superfluous ornaments which so justly characterise the cathedral style of building; the portico is plain and simple, with a cornice and battlements carried all round the building: the windows only participate of the Gothic character by having pointed arches.

Plate 12. Plans of Plate 4, to a large scale, addressed to Mr. Charles Alexander Craig, of Great Scotland-yard, the district surveyor of St. Mary, Lambeth, and Newington-Butts, Surry; and submitted, also, to the consideration of mathematicians, and to gentlemen in the building profession at large.

Plate 13. Plan and Elevation of a Villa in the style of an Abbey; the figure of the Plan is triangular; the idea first presented itself to my mind from considering and digesting some plans upon fortifications. This design, it is anticipated, will be signalised as rather a whimsical production; however, it is trusted that consideration will not entitle it to less attention. The most accidental occurrences have frequently chalked out *excellent* plans, often more pleasing and instructive than those which have

undergone greater consideration. The best rooms are on the ground-floor, consisting of an eating-room, drawing-room, library, a large kitchen, a fourth room, a vestibule hall and staircase, six good bed-chambers, and numerous conveniences, which might be introduced as occasion should require. Each front presents the same elevation, with Gothic arcades to walk under, which in the eating or drawing-room fronts, might be converted and appropriated to conservatories or green-houses, without any disadvantage to the rooms, which would render the principal suit exceedingly pleasant. The vestibule, in the centre of the house, is lit by a Gothic lantern, which terminates with a spire, surrounded by flying buttresses, very common in our most celebrated Gothic buildings; which idea first occurred to me from contemplating the beautiful structure of that elegant steeple of St. Dunstan's in the East, by Sir Christopher Wren. This building, situate in a romantic country, somewhat similar to the scenery represented in the plate, would, it is presumed, have a most delightful effect.

Plate 14. Plans and Elevations of two small Houses, about to be erected for Mr. Doughty, at Ipswich, in the county of Suffolk, in the Gothic style, with a Saxon gateway in the centre, well adapted for small families; including the basement, they will be four stories high, each story comprising one excellent front room and a back room, with good closets to each; the basements will afford excellent kitchens, wash-houses, sculleries, pantries, &c. The ground-floor, two good parlours, with closets, besides four pleasant bed-chambers in the two upper stories, and servants sleeping-rooms over the gateway. The conveniences attached to these plans are many, which, from a minute examination, it is conceived, will prove very conspicuous.

Plate 15. Plan and Elevation of a small House, in the style of a *chateau*, which presents the idea of a small castle in miniature, comprising only two clear stories, having an exceeding comfortable eating-room

and drawing-room, with kitchen, wash-house, pantry, and water-closet on the ground-floor, with two small conservatories or green-houses attached to the principal rooms; an octangular hall and staircase in the centre, which conducts to four capital bed-chambers over, with small dressing-rooms to each. This building, situated in a park or paddock, with scenery assimilating antiquity, it is conjectured, would have a very pleasing effect; and besides, would not be an expensive plan; its size is not much bigger than a modern cottage, and while it embraces every convenience for a small family, it hath the effect of being a much larger house than what it actually is: the gentleman for whom it was designed was pleased to honor it with the following motto, *multum in parvo*.

Plate 16. Plan and Elevation of a Villa, being a compound of the Gothic and castle style; the windows are of that class of Gothic which, agreeably to my sentiments, are best adapted for houses where the Gothic style prevails. The plan embraces the usual conveniences for families of a moderate size, allowing of a good eating-room, drawing-room, and study, with a conservatory attached to the two principal rooms, suitable kitchen, servants hall, housekeeper's room, and all other domestic conveniences that may be necessary for families whose appendages and entertainments are not very extensive. In the attics may be formed seven or eight good bed-chambers, with dressing closets, &c. It is suggested that this building would produce a much better effect in a retired situation than any other.

Plate 17. Elevation of a Drawing-room-front of a small House, designed for Mr. Hanbury, at Halsted in Essex; what has been chiefly aimed at in this front hath been, to unite harmony, and just proportion, with simplicity of *building*.

Plate 18. Plan of the ground-floor applicable to the preceding Elevation, which is solely occupied by the principal suit of rooms, consisting of eating and drawing-room, common living room or parlour, study,

saloon, and a small conservatory, with an excellent staircase and water-closet. The domestic offices are on the basement-floor, and the bed-chambers in the attics, comprising about seven in number, with suitable dressing-rooms.

Plate 19. Plan and Elevation of the principal Front of a Villa, designed to be erected in the county of Suffolk; the main body of the building approaches near unto the form of the square, either the latter, or the nearest, approximating to the parallelogram, I have generally remarked, succeeded the best in designs of this description, as affording good communication without losing much room, by passages of communication which are always destructive to a good arrangement of apartments. This design was made many years ago for a gentleman, and at different times since that period has undergone considerable alterations; the principal suit of rooms consisting of an eating-room, library, and drawing-room, have been allowed to be as judiciously situated for continuity as the nature of such a plan will admit; the principal staircase has been so contrived to permit of a gallery of communication to all the bed-chambers over, without any loss of room, lit by a skylight in the centre; the back staircase being also closely connected, it has been thought very convenient; the hall no less so, from being spacious and admitting of a free and generous communication to the housekeeper's room, kitchen, and other domestic offices, which are sufficiently detached and retired to prevent them being too near the principal suit of rooms, yet not too far removed from the parlour, which, pleasantly enough, adjoins the greenhouse or conservatory, whose windows look into the same. The portico to the principal front is of the Ionic order, intended to be executed in all respects after that beautiful example of the temple of Minerva Polias, at Priene*, with the figure of Diana seated upon a pedestal over the

* Vide the Ionian Antiquities, ch. ii. pl. iii.

portico, to indicate the surrounding country is famed for the sports of the field. An ancient example of such a figure, in a similar situation, is to be found over the Choragic monument of Thrasyllus, situated upon the rock of the Acropolis at Athens, about which historians and travellers have so much differed, as to whom that mutilated, but once beautiful figure, was intended to represent.

Plate 20, presents an example, in the Grecian style of Architecture, of a Mausoleum, designed to the memory of the late Sir William Chambers, esteemed one of the most learned and eminent architects of the last century. Sir William was a native of Sweden, born of a good family, and, it is said, completed his twenty-second, or third year, before he commenced the study of architecture, in which he afterwards arrived at no inconsiderable perfection.

The valuable treatise he hath left the world upon that science affords an instance of what may be accomplished by assiduity and perseverance, and that we should never despair of attaining pre-eminence in the various branches of science at any period of life ; his other works are no less deserving of notice : to enumerate the buildings he hath executed would occupy a little volume, suffice to observe, Somerset House, erected entirely under his direction, consisting of public offices, is one of the most pure and classical examples of Roman architecture which hath been executed in London since the building of St. Paul's.

Sir William was first patronised by his present Majesty when prince of Wales, who early evinced a partiality for the knowledge of architecture as an accomplishment, often the amusement of his Majesty's leisure moments ; “ an art which in all ages great princes have delighted to encourage ; as one, amongst those most useful to their subjects ; best calculated to display the power and splendour of their government ; fittest to convey to posterity the magnificence, skill, and elegance of the times in which they flourished, the memorable events, and glorious deeds,

in which they were engaged." Besides the lucrative appointment Sir William enjoyed, as the architect of Somerset House, he was his Majesty's surveyor-general of the board of works, and treasurer of the Royal Academy for many years previous to his death, which happened in 1795. Superior to the rare qualities he possessed as a great architect, he was universally esteemed a worthy man.

The greatest admirers, however, of Sir William admit, that in his last edition upon Civil Architecture he too warmly attacked the antiquities of Athens, scarcely allowing the elevated genius of the Grecians to have had any share in bringing to maturity whatever was excellent, either in sculpture or architecture. But whilst the works of Stuart, Revett, Le Roy, and other Levantine travellers are in existence, we cannot fail to be convinced, unless idolizers of Roman architecture, that the remains of the once beauteous edifices of Athens and Greece, by far exceeded, in chastity and purity of style, most of the examples handed down to us, yet extant in Italy or ancient Rome.

"Of all the countries which were embellished by the ancients with magnificent buildings, Greece appears principally to merit our attention; since, if we believe the ancients themselves, the most beautiful orders, and dispositions of columns, were invented in that country, and the most celebrated works of architecture were erected there: to which may be added, that the most excellent treatises on the art appear to have been written by Grecian architects.

The city of Greece, most renowned for stately edifices, for the genius of its inhabitants, and for the culture of every art, was Athens.

After the defeat of Xerxes, the Grecians, secure from invaders, and in full possession of their liberty, arrived at the height of their prosperity. It was then they applied themselves, with the greatest assiduity and success, to the culture of the arts. They maintained their independency and their power for a considerable space of time, and distinguished them-

selves by a pre-eminence and universality of genius, unknown to other ages and nations.

During this happy period, their most renowned artists were produced. Sculpture and architecture attained their highest degree of excellence at Athens in the time of Pericles, when Phidias distinguished himself with such superior ability, that his works were considered as wonders by the ancients, so long as any knowledge or taste remained among them. His statue of Jupiter Olympius, we are told, was never equalled; and it was under his inspection that many of the most celebrated buildings of Athens were erected. Several artists of most distinguished talents were his contemporaries, among whom we may reckon Callimachus an Athenian, the inventor of the Corinthian capital. After this, a succession of excellent painters, sculptors, and architects appeared, and these arts continued in Greece, at their highest perfection, till after the death of Alexander the Great.

Painting, sculpture, and architecture, it should be observed, remained all that time in a very rude and imperfect state among the Italians.

But when the Romans had subdued Greece, they soon became enamoured of these delightful arts. They adorned their city with statues and pictures, the spoils of that conquered country; and, adopting the Grecian style of architecture, they now first began to erect buildings of great elegance and magnificence. They seem not, however, to have equalled the originals from whence they had borrowed their taste, either for purity of design, or delicacy of execution.

For although these Roman edifices were most probably designed and executed by Grecians, as Rome never produced many extraordinary artists of her own, yet Greece herself was at that time greatly degenerated from her former excellence, and had long ceased to display that superiority of genius which distinguished her in the age of Pericles, and of Alexander. To this a long series of misfortunes had reduced her,

for having been oppressed by the Macedonians first, and afterwards subdued by the Romans, with the loss of her liberty, that love of glory, likewise, and that sublimity of spirit which had formed her peculiar character, were now extinguished, and all her exquisite arts languished, and were near expiring.

They were, indeed, at length assiduously cherished and cultivated at Rome. That city, being now mistress of the world, and possessed of unbounded wealth and power, became ambitious, also, of the utmost embellishments which these arts could bestow. They could not, however, though assisted by Roman munificence, reascend to that height of perfection which they had attained in Greece, during the happy period we have already mentioned. And it is particularly remarkable, that when the Roman authors themselves celebrated any exquisite production of art, it is the work of Phidias, Praxiteles, Myron, Lysippus, Zeuxis, Apelles, or, in brief, of some artist who adorned that happy period, and not of those who had worked at Rome, or had lived nearer to their own times than the age of Alexander.

It seemed, therefore, evident, that Greece is the place where the most beautiful edifices were erected, and where the purest and most elegant examples of ancient architecture are to be discovered.

But whether or no it be allowed that these edifices deserved all the encomiums which have been bestowed on them, it will certainly be a study of some delight and curiosity to observe wherein the Grecian and Roman style of building differ, for differ they certainly do; and to decide by a judicious examination, which is the best."—Stuart's Athens, vol. i.

Thus it appears that Athens, the mother of elegance and politeness, whose magnificence scarce yielded to that of Rome, and who for the beauties of a correct style must be allowed to surpass her, has lain for ages entirely neglected.

The reason, indeed, is obvious; the country hath been conquered, and Greece, since the revival of the arts, has been in the possession of barbarians; amongst, therefore, such professed enemies to the arts as the Turks are, it is most probable architecture in that country will lye for ages buried in its own ruins, unless, Phoenix like, it receives a second birth. The ignorance and jealousy of that uncultivated people rendered even the researches of our Stuart, and his companion, a difficult undertaking.

From the modesty expressed by the above author, it would appear rather doubtful whether the Roman or Grecian architecture, in his opinion, is the most entitled to arrest our attentions. Persons, however, well read, and the best acquainted with the beauties of each, admit, without hesitation, the latter to have the pre-eminence; and where the nature of their compositions will not allow of a strict adherence to the peculiar properties of either, attempts are often made to blend their respective styles, which are frequently productive of the most happy unions.

The Doric portico now erecting at the Royal Military Asylum at Chelsea, it is thought, will prove a striking, as well as an admired example of what may be accomplished, by judiciously mixing the Grecian with the Roman style of architecture, each having their peculiar beauties, which, extracted with care, and blended with discriminating circumspection, seldom fail to satisfy the matured and intelligent eye of a skilful and ingenious architect.

But to convert those professors of the art, who have been educated in the Roman schools of architecture, would prove no inconsiderable undertaking; of this fact I am persuaded, being convinced of the difficulty of superseding early prejudices, having myself received the first impressions of the science from a gentleman,* a pupil of Sir William Chambers,

* Mr. Robert Browne, the architect and clerk of the works at Kew palace.

who on all occasions scrupulously adhered to the Roman style, fastidiously rejecting whatever appeared to infringe upon the principles and rules laid down in the excellent treatise written by his learned preceptor. But having now ventured to think for myself, and having ventured, also, to draw my own inferences by general comparisons, with due deference I have submitted them to the public, assured that in a speculative profession, if we restrict and fetter our conceptions by arbitrary rules, we block up the pleasing and attractive avenues to our improvement within the limits of the most narrow confines, and thereby check the efforts of genius, which can never produce masterpieces unless it is at liberty to indulge in the flights of imagination, which should be cultivated and cherished with every possible degree of care, as most essentially conducive to promote, encourage, and stimulate the student to an active exertion of his mental and acquired talents in the various branches of the arts, but more especially in the extensive province of design.

“The man, says Michael Angelo, who follows another, always is behind; but he who boldly strikes into a different path, may climb as high as his competitor: and though the road be somewhat more rugged, yet, if his efforts are crowned with success, the reward will amply compensate for the risque and labour of the enterprise.”

Here I shall stop, and pay the just tribute of praise to Mr. John Soane, the architect of the bank of England, to whom this remark alludes; for, although he hath been with justice blamed on some occasions by a few of the learned body of architects, yet his style of architecture, which chiefly partakes of the Grecian, continues to rise in the general estimation of the public.

Plate 21, presents an idea for the Naval Pillar, to record the four great naval victories obtained over the enemies of Great Britain during the last war, presented as a Design, in consequence of an advertisement inserted in the public journals, (in 1799) inviting artists of every class and denomina-

tion to send in their Plans, Elevations, and Sections for that object, to Alexander Davison, esq. of St. James's-square, upon promise that the best should be rewarded by suitable premiums. Nothing could be more generous, or better calculated to ascertain the taste and genius of the empire; numerous were the candidates, each emulous to obtain and deserve the palm: under these considerations, great sacrifices of time were made, each candidate anxiously devoting a considerable portion of it to the neglect of his private avocations, in order to render his share of homage and gratitude at the shrine of such illustrious heroes, whose glorious achievements could not fail to excite a lively and animated sentiment in the mind of every scientific man, and an eager desire to contribute his means of perpetuating the memory of such distinguished merit. The proposal also held out a very flattering opportunity of convincing foreign nations of the advanced state of the arts under the fostering protection of his present Majesty, and was particularly calculated to inspire the artists with a zeal (uncommon on these occasions) by the countenance and patronage it received from his Royal Highness the Duke of Clarence himself, an admiral of the British navy, and therefore well qualified to appreciate the services proposed to be commemorated by this national monument.

The premiums, however, have not *yet* been awarded, nor is it likely the building will at present be carried into effect; yet it should be remembered that a subscription is still open, and that the treasurer, Alexander Davison, esq. hath upwards of two thousand three hundred pounds in hand, which that gentleman recently told me was vested in the public funds, for the purpose of increasing the subscription; but which sum is by no means equivalent to an undertaking of such a magnitude as the object here in view. The monument of London, to commemorate one of the most dire calamities that ever afflicted the inhabitants of the metropolis, about the year 1670, cost 14,500*l.* considering,

therefore, the increased value of materials and labour, double that sum would be inefficient to carry a similar building into effect at the present period ; from hence we may reasonably conclude by comparison, that less than 40,000*l.* would be inadequate to erect a Naval Pillar, creditable to the country, and an honour to the bulwarks of the British nation.

It is, therefore, sincerely wished, that parliament will, some day, take this subject under consideration, and vote a certain sum annually for the completion of this undertaking, as a token of gratitude to the valour and genius of the empire, and as a memorial of the great and singular blessings it enjoys by its unrivalled naval prowess.

In contemplating this subject, the first consideration with myself hath been, to confine my ideas within the limits prescribed by the advertisement, lest, by indulging in the wide field of speculation, I should lose sight of the primary object, and thereby render my design so extravagant as to preclude every probability of its being carried into effect, even should it have the smallest claim or pretention to national patronage.

The edifice is represented as elevated upon a basement, to be ascended by a grand flight of steps from the four different fronts, terminated at the angles by obelisks, whose pyramidical superficies would contain the medallions of all the gallant officers who signalised themselves during the last war, encircled with wreaths of laurels, round which, it is intended, the name of each officer should have been inscribed in large characters.

In the centre is represented the Pillar, elevated upon an octangular base, on which are surmounted *bronze* statues of the gallant heroes Howe, St. Vincent, Duncan, and Nelson, surrounded by nautical trophies, appropriate to each, with places for inscriptions upon the octagon dye, to describe the splendid victories obtained by his Majesty's fleets under their commands, besides situations for the gallant Sir James Saumarez, Sir Sydney Smith, and other naval heroes, with places for inscriptions in the intermediate spaces. Upon the circular pedestal above are repre-

sented, in *baso relievos*, the four different engagements, supporting a Grecian Pillar, which is crowned by the goddess of the island, Britannia, resting upon her shield, with a rostral crown in her right hand, held out as a reward for all those heroes who may become votaries in her darling cause.

The enrichments are composed of acorns and anchors, emblems of the British navy.

The whole height, including the basement, to the top of the figure, is about 245 feet, and might have been ascended by means of a cast-iron staircase in the centre. Its situation was intended to have been upon the summit of the hill in Greenwich Park, to have terminated the visto formed by the two grand wings of that naval hospital, which, viewed from the river Thames, would have produced a most stupendous and magnificent effect. This situation appears to be the best calculated, from the following considerations: "the gradation of scenery from the Thames, rising with the fine architecture and porticos of this great naval hospital of the country, continued with the high ground and woods, and connected by the observatory, with such a finish would afford a sublimity of prospect not to be equalled in any other place. Besides, its vicinity to, and visibility in the high parts of London and its environs, to the south and east it would most likely be seen as far as the sea. It is also to be remembered, that the port of the metropolis is the great port of the whole kingdom; that the Kent-road is the ingress to London from Europe, Asia, and Africa; and that, as Greenwich Hill is the place from whence the longitude is taken, this monument would, like the first mile-stone in the city of Rome, be the point from which the world would be measured."*

Independent of these considerations, it would have formed a land-

* Messrs. Dance and Flaxman's opinions.

mark or beacon to sailors when at sea, a pleasing *memento* of their happy asylum when retired from the services of their country, and no less a grateful object of surprise and admiration, intermixed with the scenery of the surrounding country.

The abandonment of a design of such public grandeur and utility cannot but be productive of great dishonour to the country. The eyes of foreign nations have been turned towards Great Britain by the magnitude of the plan, and those nations may be led to imagine, either that the arts in this country are in too degraded a state to execute such a plan, or which is far more disgraceful, that the country is so indifferent to the services of those heroes who have protected and adorned it, that it refuses to concur in granting that public testimony to their worth, which, by their toil and their blood, they have in every part of the globe so gloriously earned. Such public testimonies of gratitude, have in all ages and countries been found to produce the happiest effects. They have at once served as a reward to past merit, and an incentive to future.

The liberal and patriotic subscriptions raised by the united efforts of our generous nobility and affluent merchants, on all occasions, for the support of the dearest relatives of those who fall in our battles, at once evinces the characteristic spirit and charitable disposition of the British nation, reflecting the highest honor and credit on the hearts and understandings of all those who are the patronizers and promoters of such virtuous and laudable undertakings; but whilst they thus provide for those distressed objects (certainly the most essential and moral considerations) yet it must be remembered, by erecting public and splendid monuments of grandeur to register national valour, proclaiming to future ages great historical events, is also of great importance to the country, considered in a political point of view, serving hereafter as lasting stimulatives, and powerful examples to future generations, shewing them what has been achieved, and what may be done, by the prevalent influence of illustrious precedents.

The Grecians and Romans themselves were so conscious of the high importance of erecting triumphal monuments to celebrate magnanimous and excellent men, that they neither spared time or expense to do honor and justice to the sterling merits of their learned and heroic countrymen. The Trajan's Pillar, Pompey's Pillar, the Arches of Titus and Constantine; are among the number not the least inconsiderable. The city of London, upwards of a century since, erected the beautiful monument on Fish-street-hill, a memorial of a great national calamity; but how much more serviceable, how much more gratifying to the feelings of Englishmen, would be a national monument erected to immortalize British naval heroism!

At this momentous period, also, when against a proud, implacable, and desperate enemy, we are entered into a contest of a kind which this country has never before been called upon to sustain: a contest provoked by the restless ambition of a Corsican despot, the daring usurper of the French throne; an enemy to the liberties of the press, and to the blessings of mankind; a contest not the ordinary objects of warfare, but for the salvation of all that is dear to Britons, of their ancient renown, their present rights, their social and domestic blessings, their very existence as a nation; at such a period it is humbly submitted to the wisdom of parliament, and to the country at large, whether there is not peculiar propriety in the erection of a monument, which has for its end to perpetuate the triumphs of British valour over that enemy, not in remote times, but since its power has assumed that menacing and portentous aspect, by which it has at once excited the alarm and detestation of the civilized world.

I am convinced the present is not the moment to commence such an undertaking; but when the raging flames of war are extinguished betwixt the two contending countries, it is sincerely wished, that in gratitude to the brave defenders of their country, the Naval Pillar may rise transcend-



NAVAL PILLAR.

London, Published for the Author May 1804



ent, an ornamental glory to the nation, which can only be equalled by a similar monument to immortalize the prowess of our arms as well by *land* as by *sea*, during the reign of one of the most virtuous monarchs that ever graced the British throne.

Plate 22. Elevation of a Design for a Villa in the Italian or Roman style of architecture, designed in the year 1794, for John Pettyward, esq. of Finboro' Hall, near Stowe-Market, in the County of Suffolk. This idea for a Villa, it is presumed, will be considered rather *outré* by those who are not in the habits of venturing out of the ordinary style in the formation of their plans; but, to the admirers of Messrs. Nash, Soane, Dance, and many others, it is anticipated it will prove a subject not unworthy of attention, interesting from its novelty of form, as well as from the agreeable and picturesque effects it will produce, viewed from many judicious points of sight. It is one of the most original ideas for a Villa that ever occurred to me in the course of my studies, and for that reason it has been favoured with more attention and respect than ordinary; what degree of patronage it will be entitled to, and receive from the public and the amateurs of architecture, is yet uncertain; at least, it is presumed, I may venture to say, from the singular form of the plan, this Elevation produces effects *far more* striking than a square building covering the same quantity of ground, by reason of its embracing a more extended line of elevation, at the same time, divided into distinct masses by the bold projectures of the two oblique sides, which places the central building, comprising the dome, circular bow, and portico, in a very happy point of view, thereby rendering that part of the building, valuable in itself, from its sudden, defined, and marked contrast; the angles of the building, to assist in this undertaking, are likewise rendered obtuse, in order to harmonize the architecture with the general outline and figure of the plan, which hath afforded an excellent opportunity of introducing double columns at the angles, much enriching the general effect of the

several fronts, adding also considerable dignity and elegance to the same, by supporting emblematical statues of the four seasons of the year, or of the four quarters of the globe, as Europe, Asia, Africa, and America; and at the northernmost angle the figure of Boreas, one of the boisterous deities described by heathen mythologists, as supreme governor of the northern winds, to denote that that angle of the building points to the north pole; thus situated, the principal suit of rooms, and the habitable sides of the house would be visited by the sun some time in the course of the day throughout the year, whenever that luminous planet should make its appearance. It must also be remarked, from the general arrangement of the plan, and the distribution of the windows, prospects may be obtained almost from every quarter of the house. The principal floor is elevated six feet above the surface of the ground, ascended from the outside by a graceful flight of circular steps, and also from the balconies in the north-east and north-west fronts, whose aspects presents to the mind an idea upon first view from those fronts of its being a square building. The entrance to the domestic offices below are approached from the outside, by the area steps described in the plan, situated at the extremity of the advanced points of the two end circular bows.

This Villa, situated in an extensive park upon a mound of gradual and easy ascent, where numerous and extensive prospects are desirable, would, it is suggested, prove at once a *nouvelle* and interesting object in rural scenery, which might be considerably improved by the assistance of judicious plantations.

Plate 23. Plans of the Basement Floor, and the principal Story, of the preceding Elevation; the best suit of apartments, on the ground-floor, consist of a spacious eating room and drawing room, with an octagon library in the angle, uniting them by a liberal communication of doors; attached to the drawing room is a large room, called the music or billiard room: this range of apartments, on public occasions, would produce a

very splendid effect, more especially striking, when it is considered to what degree of elegance the circular saloon, and staircase, richly embellished with scalioglo columns of the Corinthian order would serve to contribute. The servants' staircase is in the most private situation possible, yet attached by choice to the common parlour, dressing room, or wardrobe; adjoining which is the water-closet, situated in the most recluse part of the house.

The basement story comprises all the requisite domestic conveniences essentially necessary for a compact family, which are explicitly detailed, and may be clearly understood by a reference to the plan.

Plate 24. Plans of the Mezzanini Story, consisting of seven excellent servants' bed chambers, easy of access, with several closets, dressing rooms, and water-closets, which may be approached without in the smallest degree interfering with the principal suit of bed-chambers in the plan of the two pair over, which comprises seven excellent bed-chambers, dressing and water-closets, communicating with the grand staircase in the centre.

Plate 25. Elevation applicable to the plan of Mr. Pettyward's Villa, in imitation of a *chateau*, being an attempt, from memory, to illustrate the style of architecture in his Majesty's palace now erecting at Kew, under the direction of James Wyatt, esq. his Majesty's architect and surveyor-general of the board of works; the scenery and distant view to the right, somewhat resembling the beautiful prospect seen from that delightful villa up the Thames towards Richmond.

Plate 26. Plan and Elevation for the Drawing-Room Front of a Villa, supposed to be situated on the verge of a river, in a romantic country; the principal range of apartments are elevated six feet above the surface of the common living rooms, ascended by means of a flight of steps, which form a part of the grand staircase, the landing admitting of a handsome communication to the eating room, drawing room, and library,

connected with a green-house and conservatory at each end, which would produce a most pleasing effect. The two common living rooms to the right and left of the hall are spacious, and for continuity to the respective detached offices it is thought will be found very convenient. The kitchen and stable buildings, which are approached from under covered ways, are detached, and will produce the effect of lodges at the extremity of the two circular façade walls. The whole of the entrance-front is proposed to be enclosed with handsome iron-railing, and two iron gates, leading up to the Doric portico, sufficiently spacious to admit of carriages under.

Plate 27. Perspective View of a Villa, designed for G. J. Sparrow, esq. near Gosfield-Hall in the county of Essex, shewing part of considerable additions made within these few years by that gentleman to a ruinous mansion, which now exhibits a most pleasing and agreeable object to travellers, being situate a quarter of a mile from the road leading to Bury St. Edmund's, much enriching the fertile landscape of that delightful part of the county. The entrance-front is not executed precisely according to this view, although in most other respects there is but little difference. This Design was the first idea for the improvement of that place, being perspectively considered with the intention of producing picturesque effects; how far it will be entitled to any share of approbation, considered abstractedly by the admirers and strict adherents of *irregularity*, it is impossible to predict, at least it is presumed I may venture to trespass thus far, in urging it hath been considered by many good judges an instance to prove, that *regular* buildings may be so arranged as to produce the most pleasing of all picturesque effects, without partaking of that stiffness and dull formality which is but too conspicuous in many of our modern villas. Who that ever saw that beautiful example upon Dulwich-Hill, the seat of Mr. Schawe, or the still more chaste and classical villa of Claude Scott, near Bromley in Kent,* but what have agreed in allowing

* From the Designs of Mr. Nash.

they both possess the peculiarly striking and predominant features of classic beauty, combined with picturesque effects, and whose outlines form the characteristic beauties of this species of rural habitations, yet where the utmost *regularity* prevails throughout in each of their respective fronts? The same may be said of Holkham-Hall in the county of Norfolk; and, with as much truth and justice, applied to the building of the Horse-Guards, which, agreeable to my ideas, possesses more picturesque effects than any other public building whatever in London, arising out of those pleasing combination of forms, at intervals broken and contrasted by the most happy and bold effects of light and shadow, embracing withal as much agreeable variety as could be wished for in a *country villa*; but while it is justly entitled to these panegyrics, by reason of the fascinating sensations they produce, it is, nevertheless, wanting of that masculine feature which should properly constitute a military and a public building; its delicate and effeminate exterior is more calculated for a private dwelling than for any other purpose; its extended line of elevation is too frequently broken, and its dissevered wings leave the mind some time in doubt, whether they ever belonged, or hath any relationship to, the main body of the building.

Plate 28. Plan of the foregoing Villa, designed for G. J. Sparrow, esq. near Gosfield-Hall in the county of Essex, being considerable alterations to an old mansion, scarcely a vestige of which remains, except the dining room, library, and the correspondent part of the house. The drawing room is elevated six feet above the other rooms, and commands a most delightful prospect. The principal staircase, from being situate centrically, happily enough communicates with the back staircases from the landing, by which means it affords a very free access to every part of the house, without being in the smallest degree detrimental to the principal rooms. The flight of steps in the centre of the middle staircase will be found to produce a very pleasing effect from the vestibule, when the fold-

ing doors to the drawing room are thrown open, at once admitting of a thorough draught of air, and a fine view from the landing of the staircase; the offices are attached to the house, but are screened by judicious plantations. This Plan, upon inspection, will be found to embrace most of the requisite conveniences for a country gentleman's family, and is well calculated for a hunting box, or an agricultural seat, with the farmery detached, as it is in this instance.

Plate 29. Designed for a Park-Entrance, proposed to be erected with artificial stone. So many excellent designs have been submitted to the public upon this subject, it seems difficult to devise any form which hath not been some time or other executed, but justness and simplicity of character I have always remarked, succeed the best among the purest examples.

Plate 30. Design for another Park-Entrance, upon a more economical scale, which may be executed with the simplest materials, and for a very small expense.

Plate 31. Plans of the two preceding Park-Entrances, providing suitable accommodation for the keepers.

It must be observed, in most of the following Designs, the detached offices are not introduced in the Plans, conceiving it was perfectly unnecessary; as their situation must always be governed by local circumstances.

FINIS.

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SHEWING, AT ONE VIEW, THE PAGE WHERE EACH RESPECTIVE PLATE IS DESCRIBED.

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Plate 1. Elevations of the entrance and eating room fronts of a single Rustic Cottage, designed for the Rev^d W^m Livedale, proposed to be erected in the County of Suffolk, the entrance front is engraved for the purpose of exhibiting the aspect of a modern antique, in order thereby to prove the folly of erecting new houses to produce the effect of antiquity

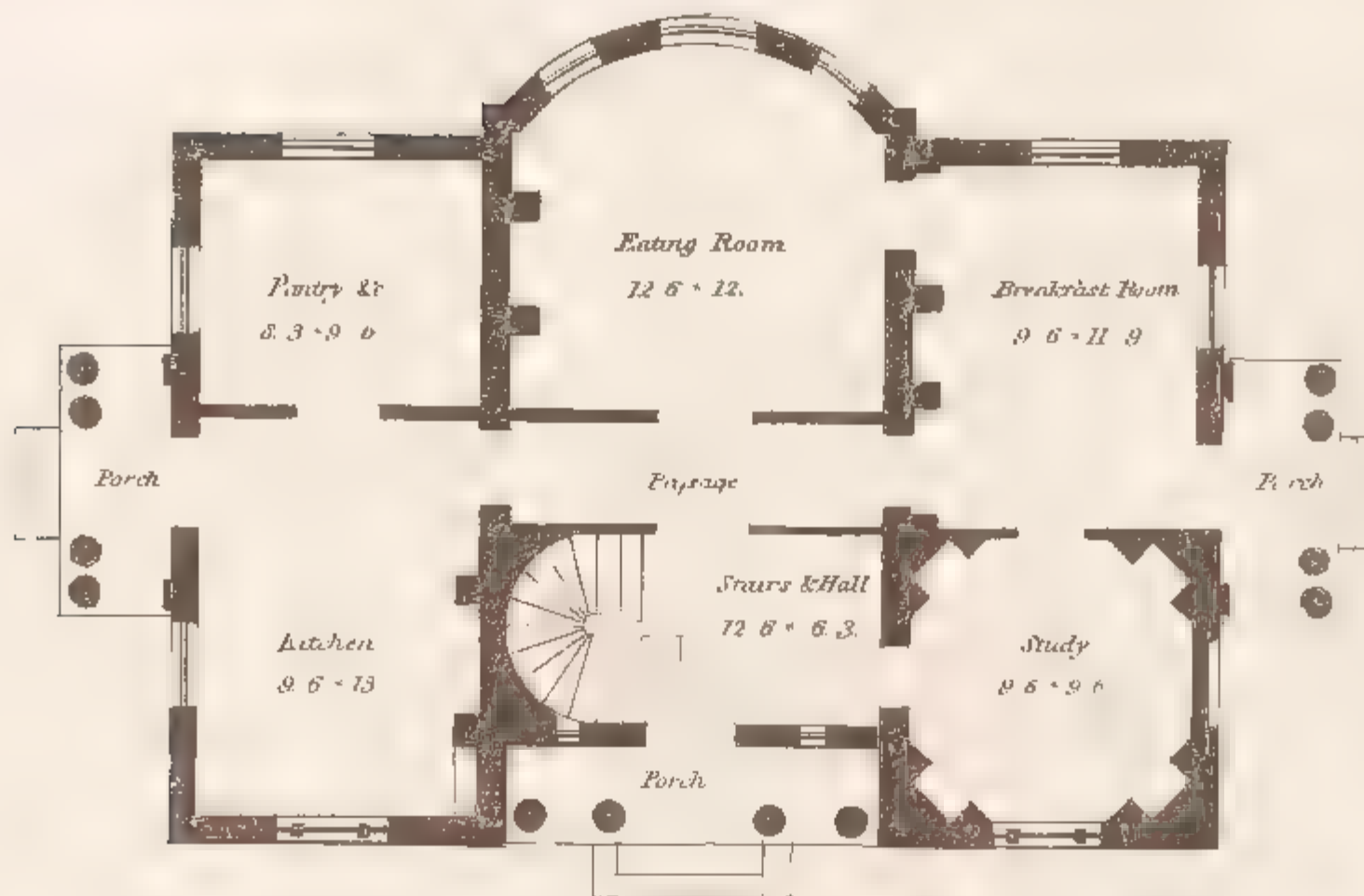


Hall & Co.

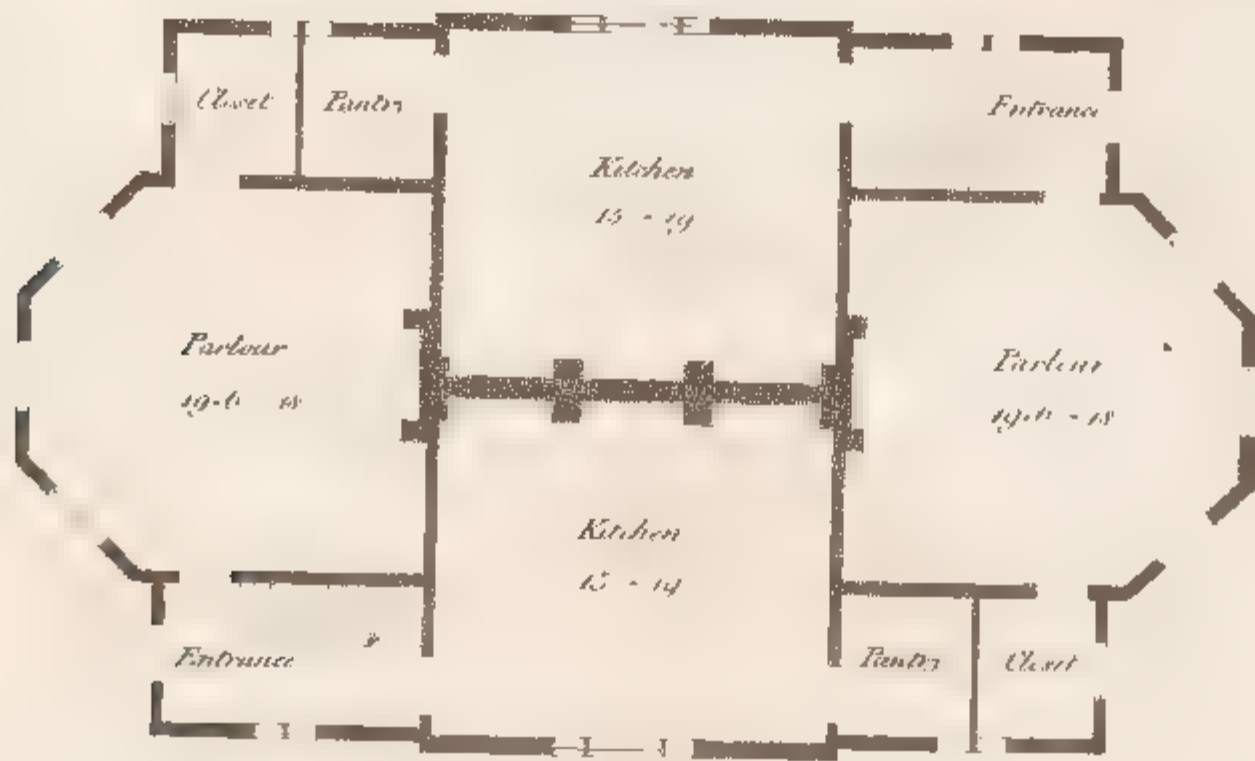
Plan of a Single Cottage.



Plan of the 2nd Floor



Ground Plan



(Scale 1/4 inch = 1 foot)

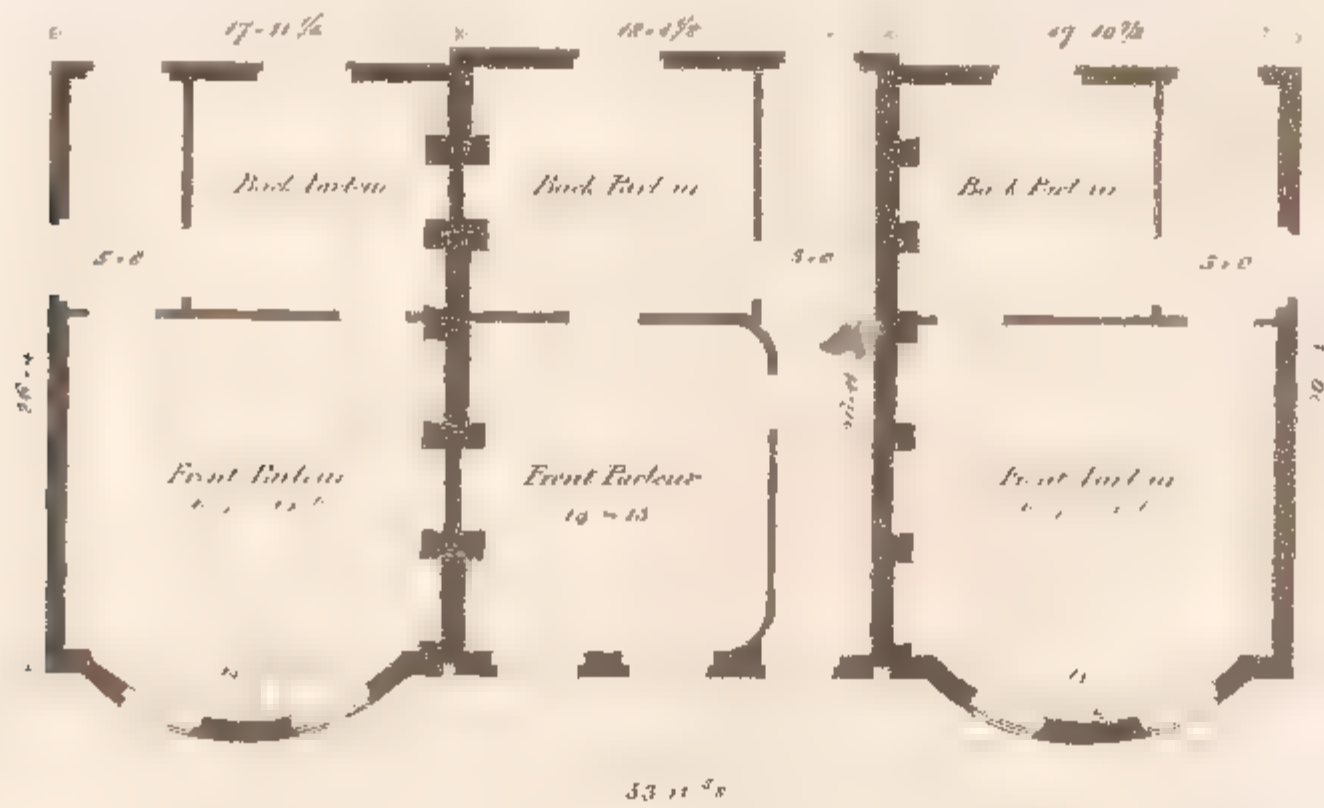
W. P. Mason 1844

W. P. Mason 1844

London Published for the Author May 1844 by E. Lawrence 378. Strand



Three small Houses intended to be built in Trenchard-Road
whose exterior appearance are intended to convey the idea of one entire Villa



Vide the Explanation given in the Letter Press

J. F. Jones & Co.

W. Probert & Co.

London: Published for the Author May 1800. by E. Lawrence 27 St. Martin's Lane



Plans & Elevations of a Cluster of Four Cottages.

R. Brown, Architect

Edw. J. May

Published for the Author by R. Lawrence, 378, Strand, May 1863.

Elevation of a small House in the Style of a Modern Cottage



T. Lloyd Archt.

London, Published for the Author May 1831, by E. Lawrence 270 Strand

By Richard Smith

Elevation of a Cottage which may be adapted to the same Plan as the foregoing subject in the Gothic Style.

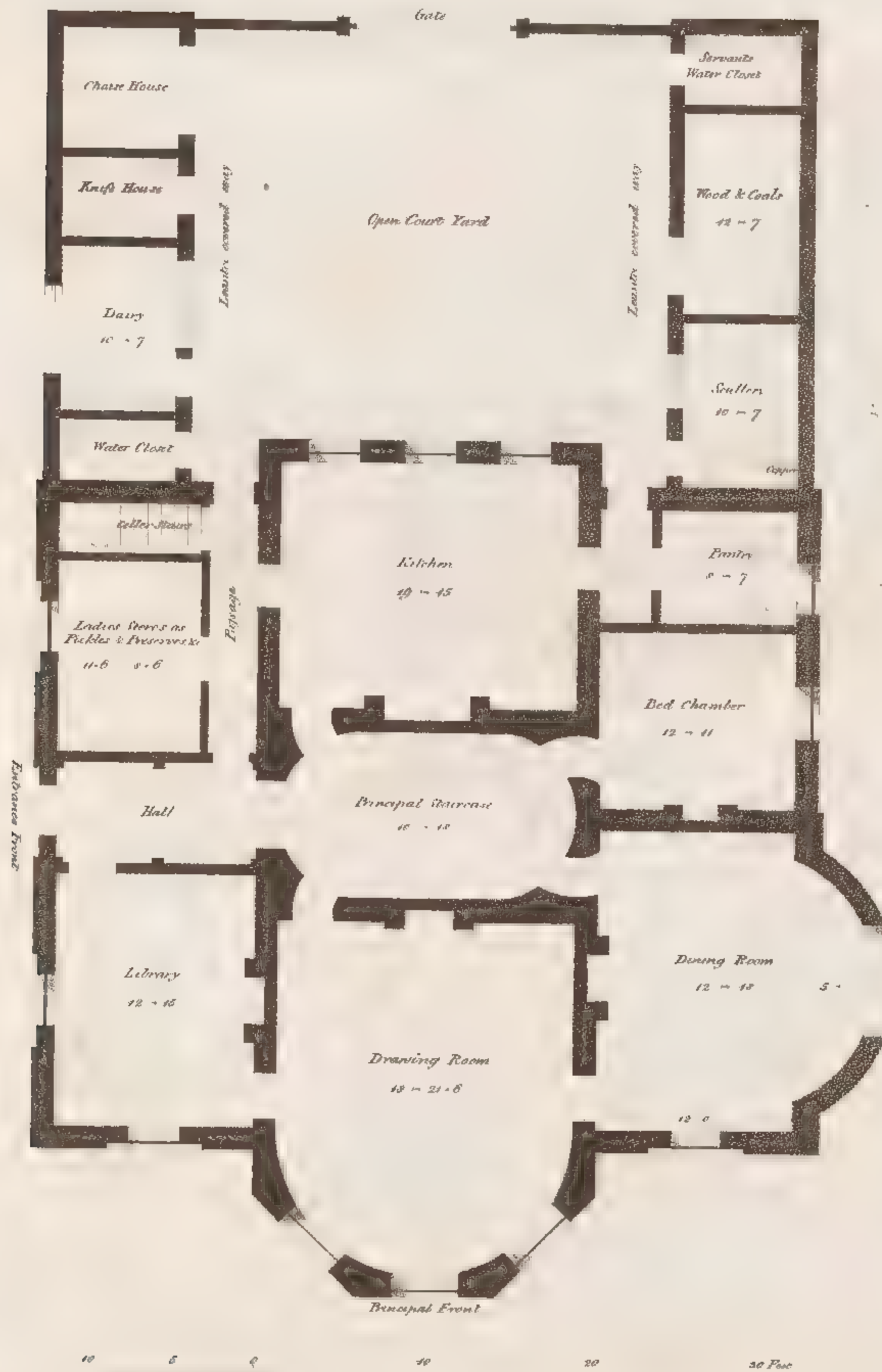


R. Brown Arch.

J. W. Thacker Sculp.



Plan of the two foregoing Elevations

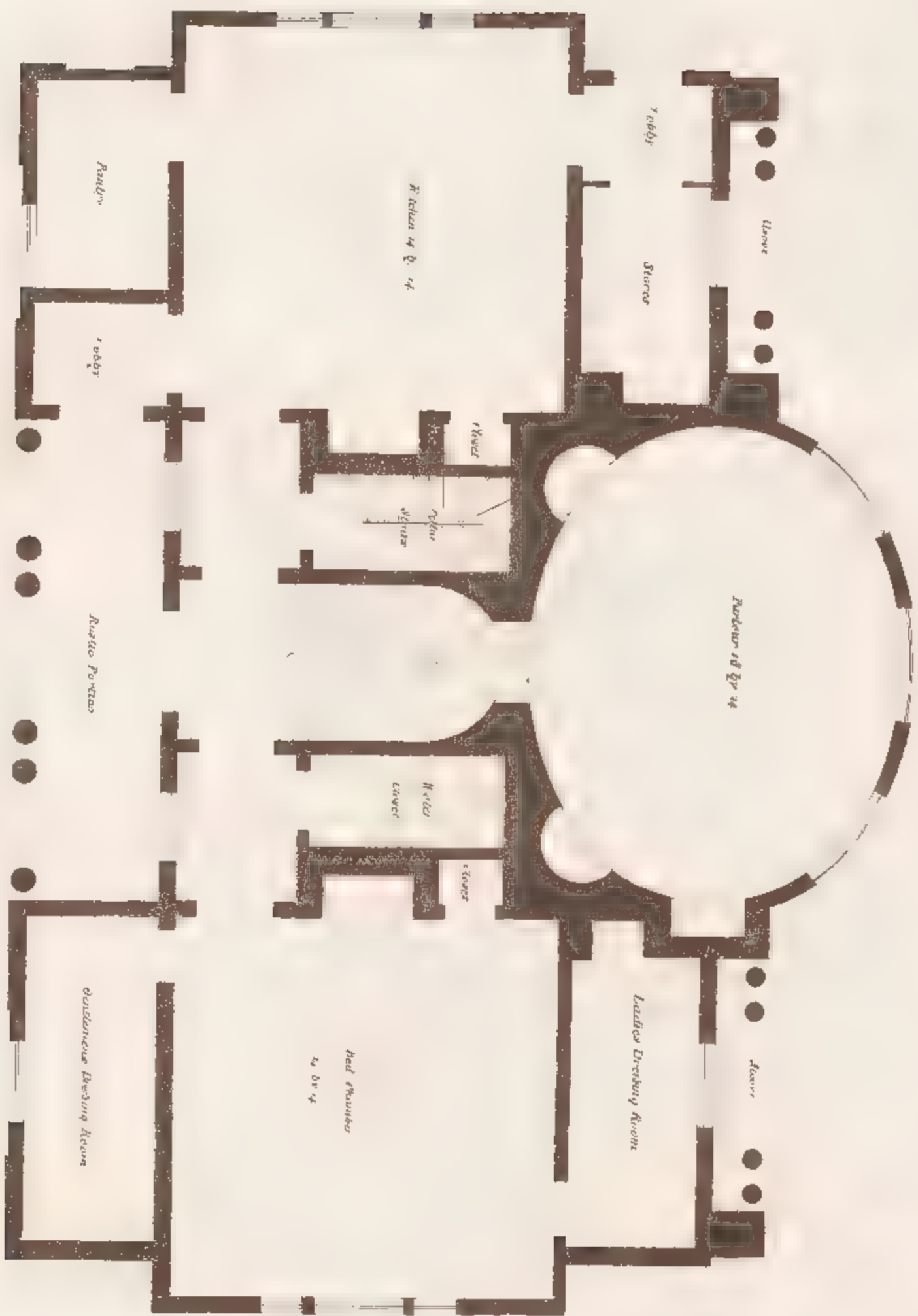




Designs for the Entrance and Garden Fronts, of a Gentleman's House

London, Published for the Author May 1803, by E. Lawrence, 37, Strand.





Plan of the preceding building

Architectural drawing of the building



*Elevation of an Entrance front for a Gothic Cottage
applicable to the antecedent Plan.*



Scale 1" = 20' 30' 40' Feet



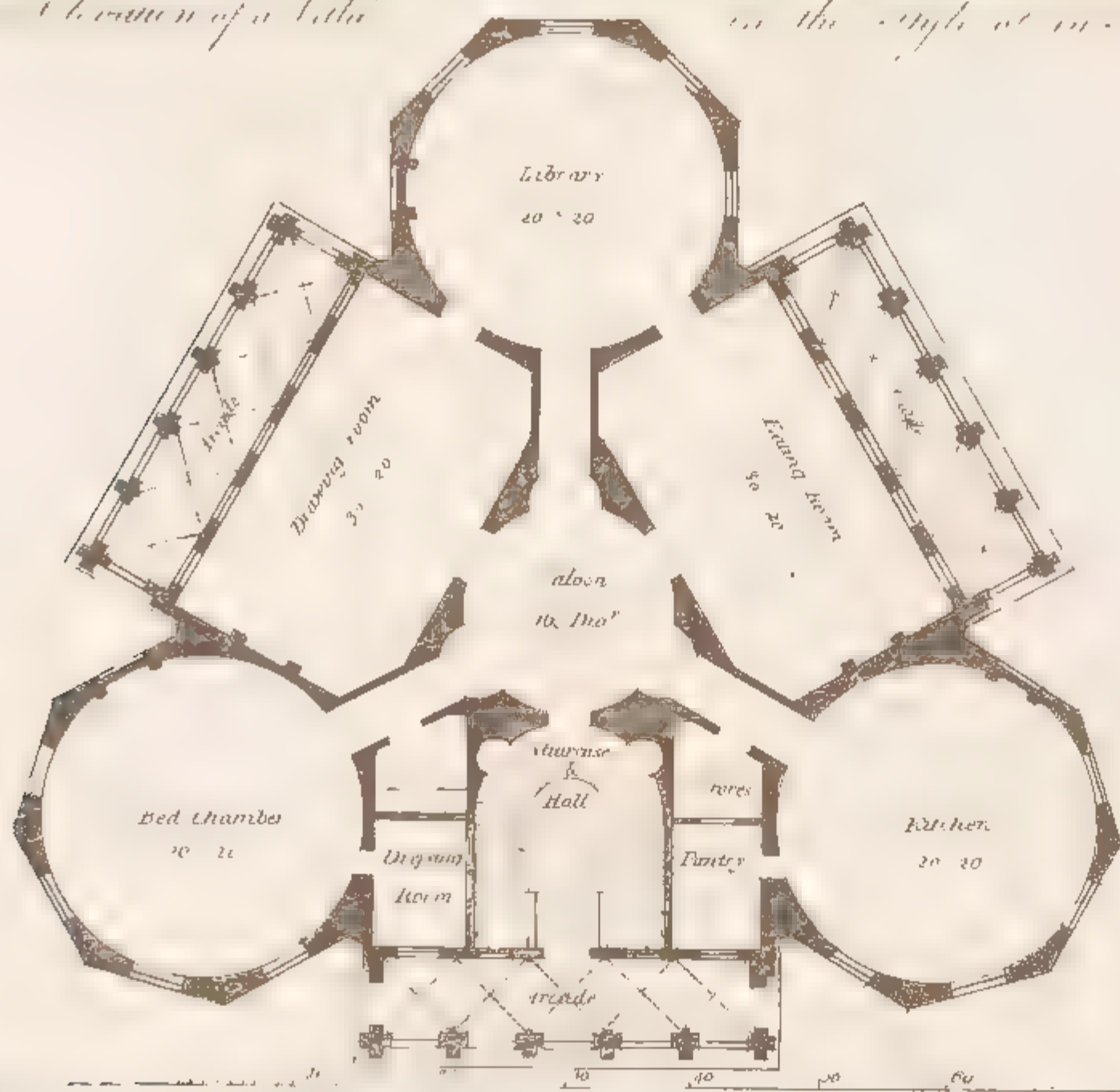
Find the Explanation given in the Letter Page.





Plan & Elevation of a Villa

in the style of an Italian



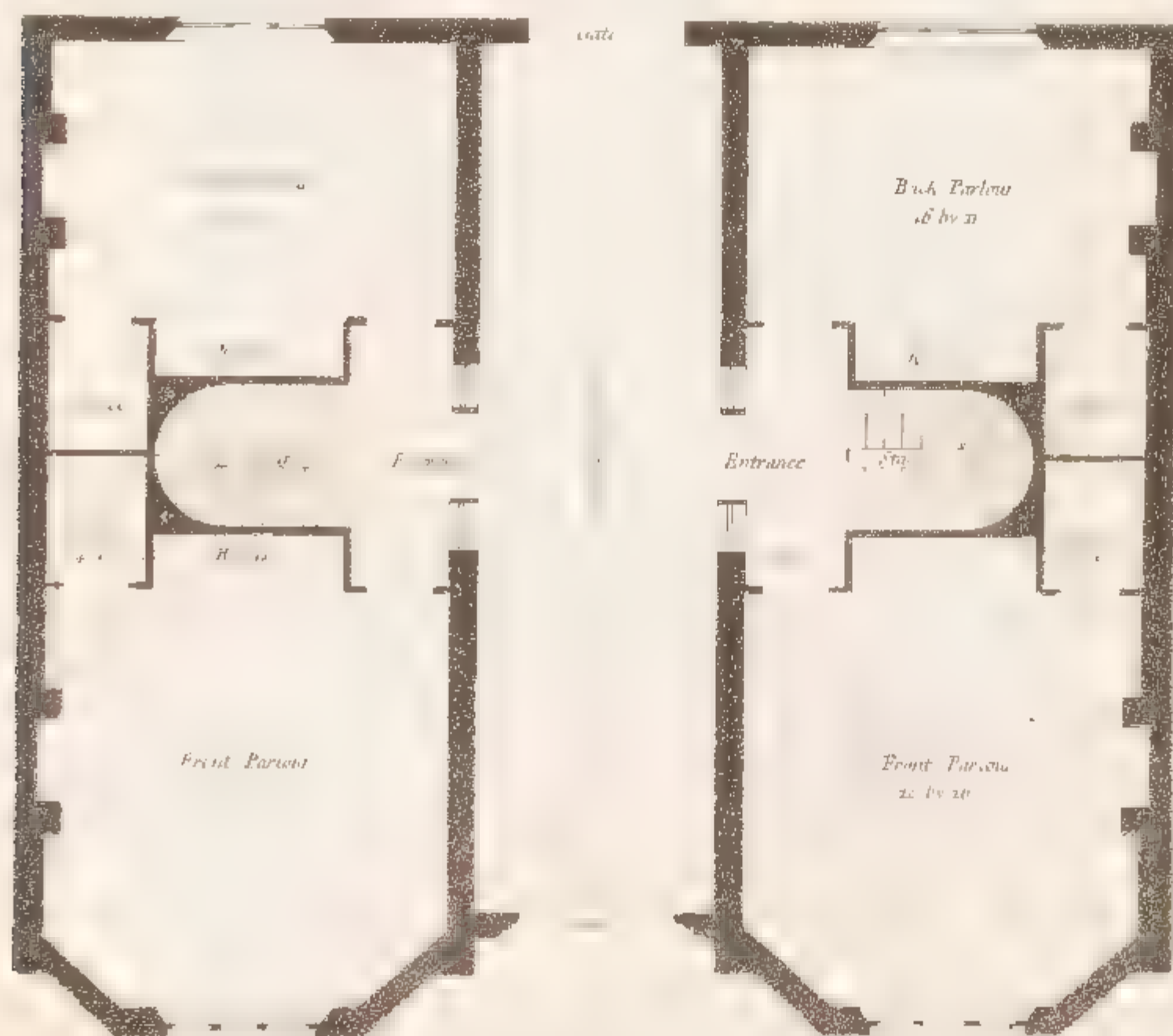
Edw. S. S. S.

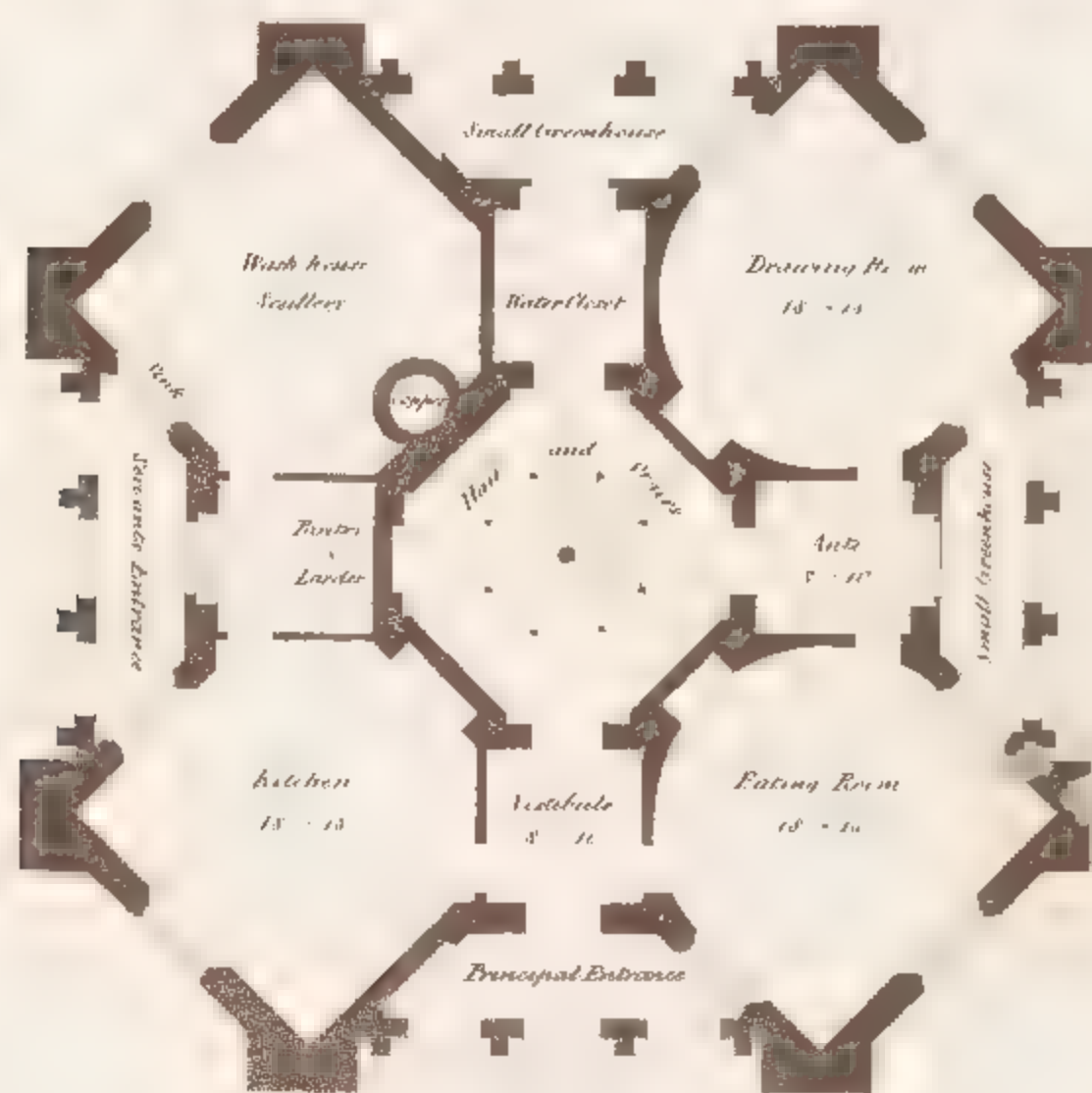
Published for the Author by E. Lawrence 378 Strand. Map No. 3.





*Plans and Elevations of Two Small Houses, about to be erected at Ipswich,
in the County of Suffolk, for M^r. Doughty, in the Gothic Style, with a Saxon
Gateway in the Center.*



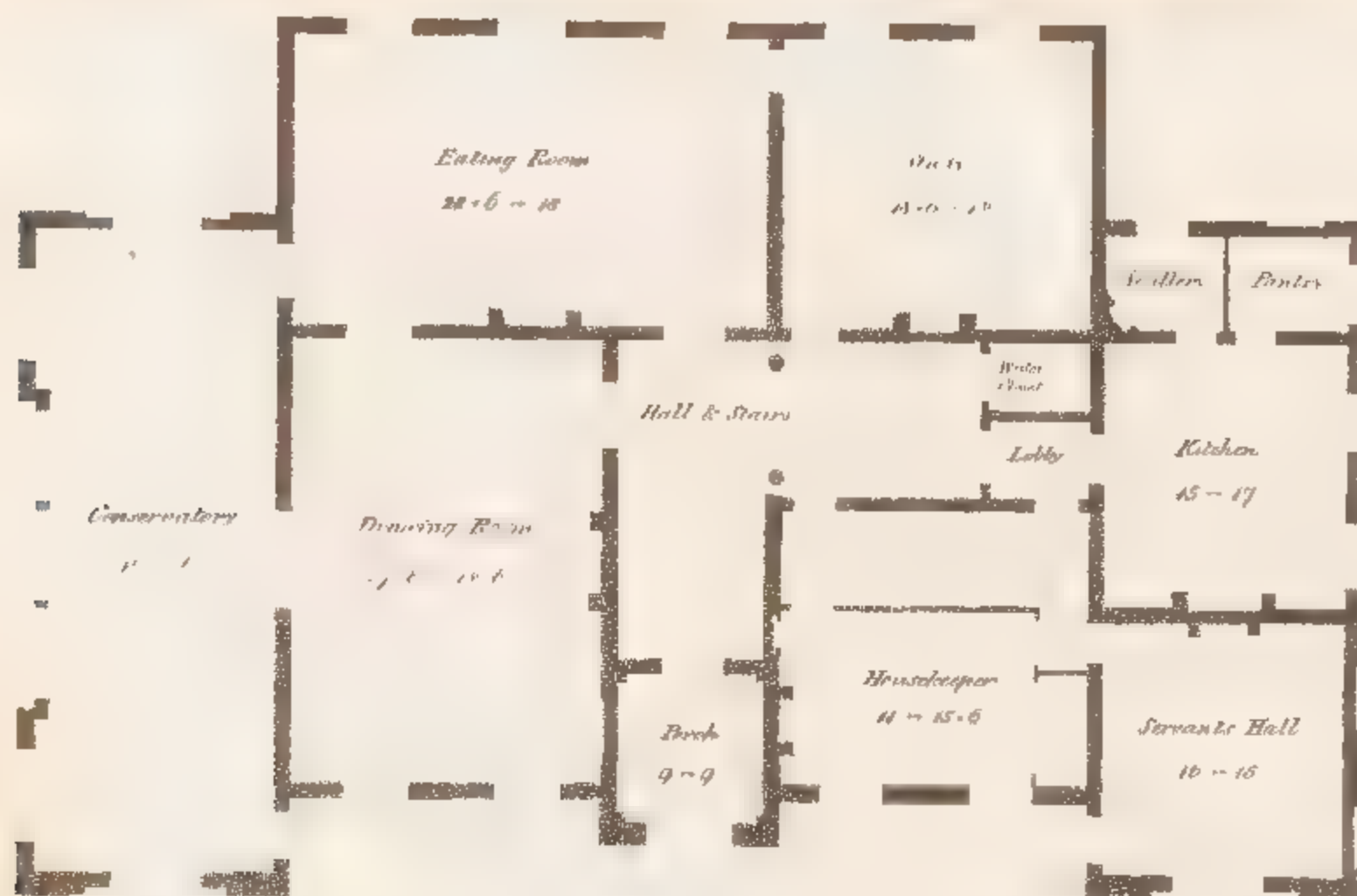


Plan & Elevation of a small House in the style of a Chateau



Plan and Elevation of a Villa in the Gothic and Castle Style.

Plate 10



W. E. Lockhart Archt.

W. 2



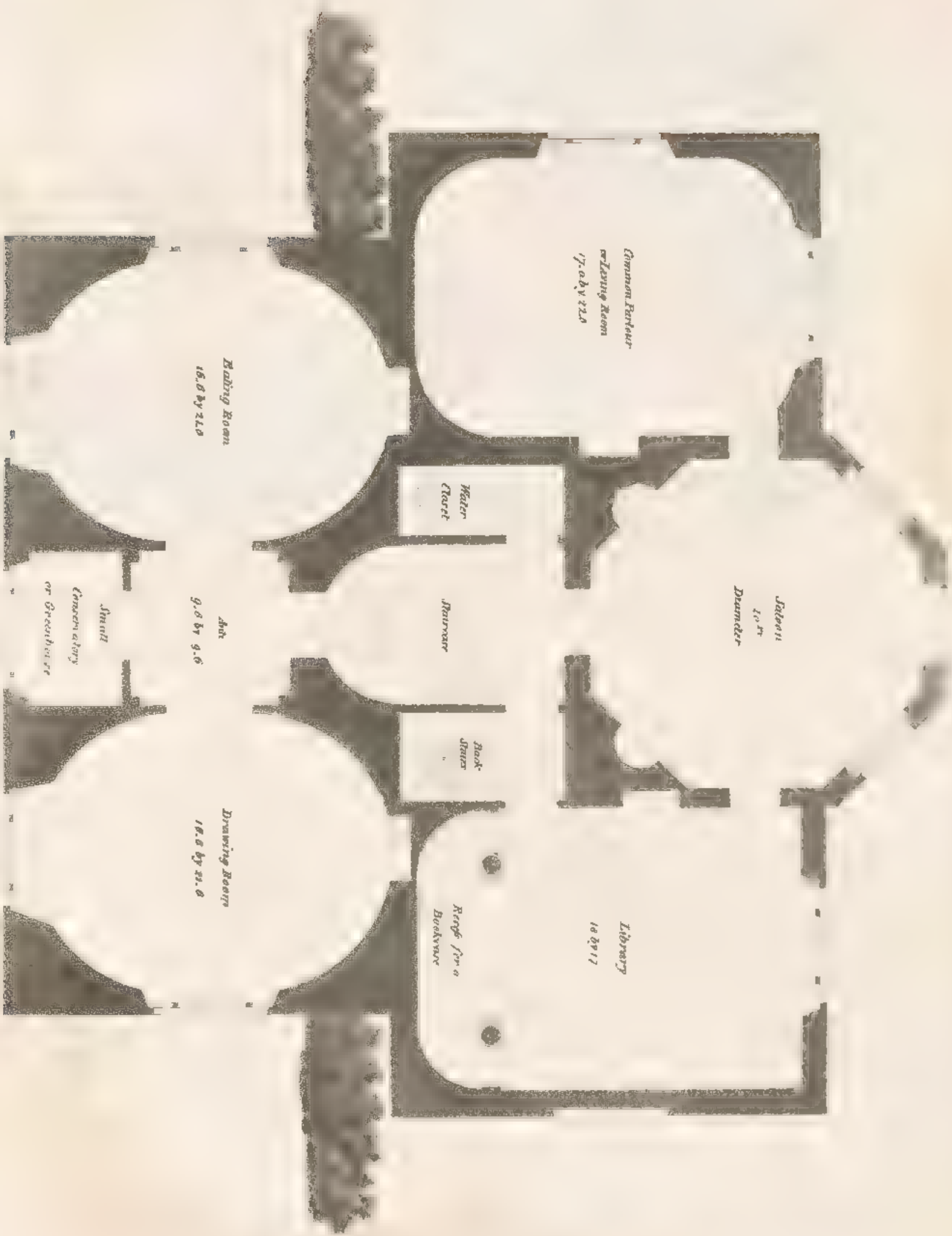
*Dinnering Room Front of a small House designed for
 Mr. Stanbury, at Hasted in Essex.*



London, Published for the Author, May 1803, by E. Lawrence, 37a Strand.



Plan applicable to the preceding Elevations.
Entrance from



10 20 30 40 ft

10

20

30

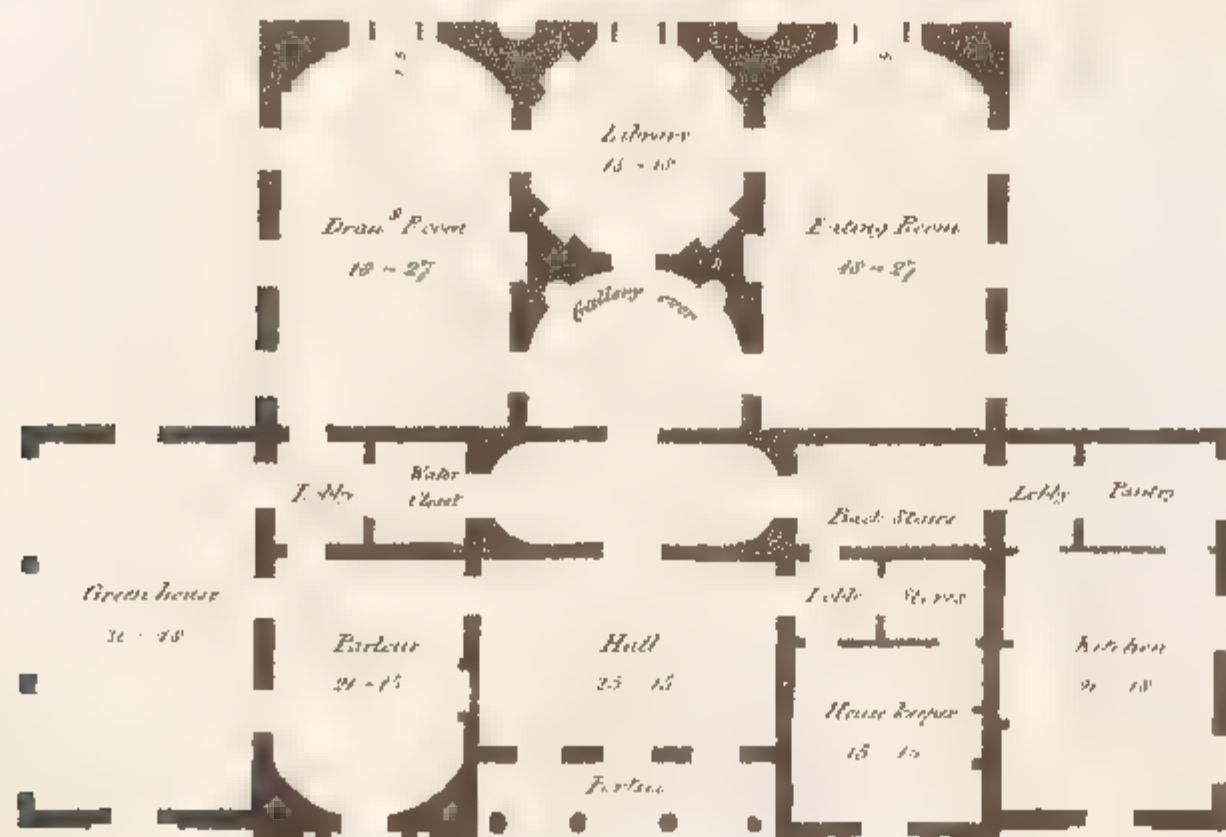
40

ft

Section 100 ft for the above plan 1885 by Clarence S. Johnson

Plan and Elevation of a Villa intended to be erected in the County of Suffolk

Pl. 19.

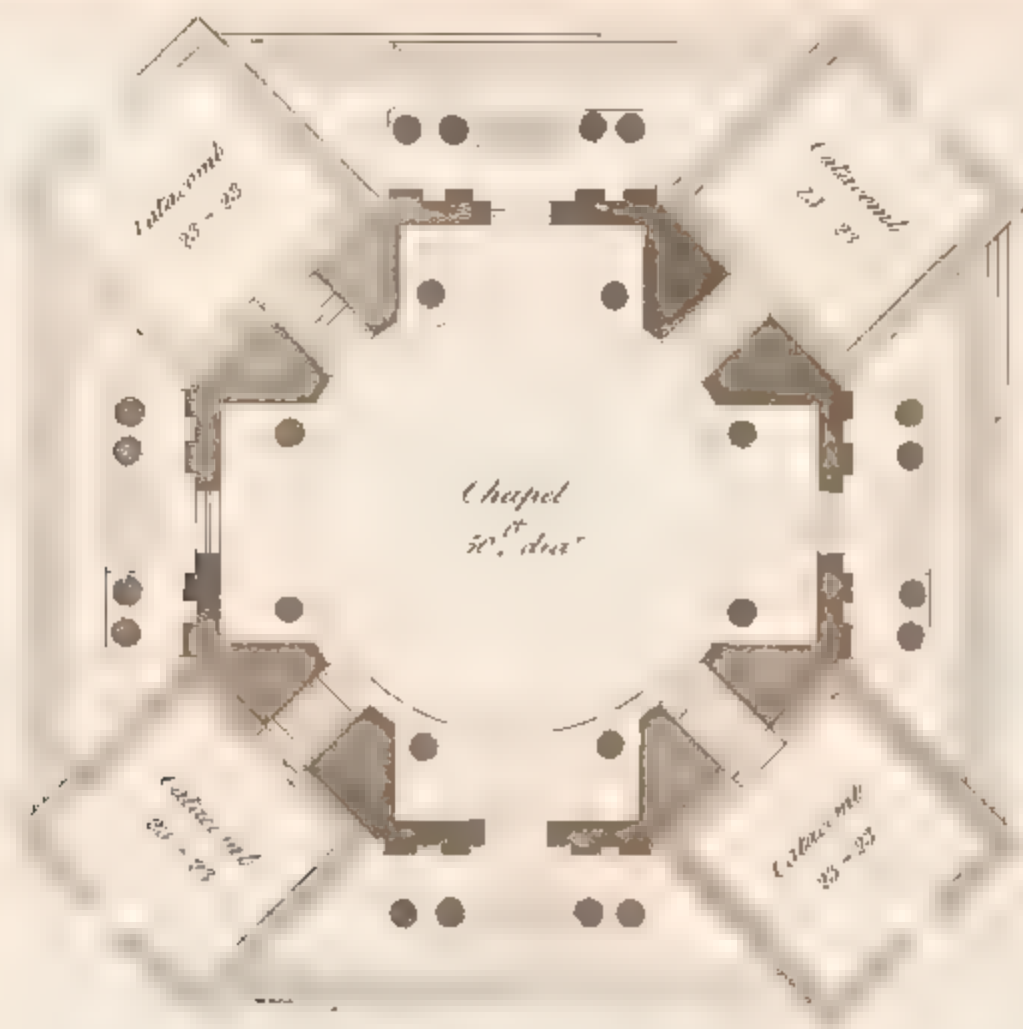


2' Elevation 1 inch

1/2" Section 1 inch

London: Published for the Author May 1803 by E. Lawrence 27 St Strand



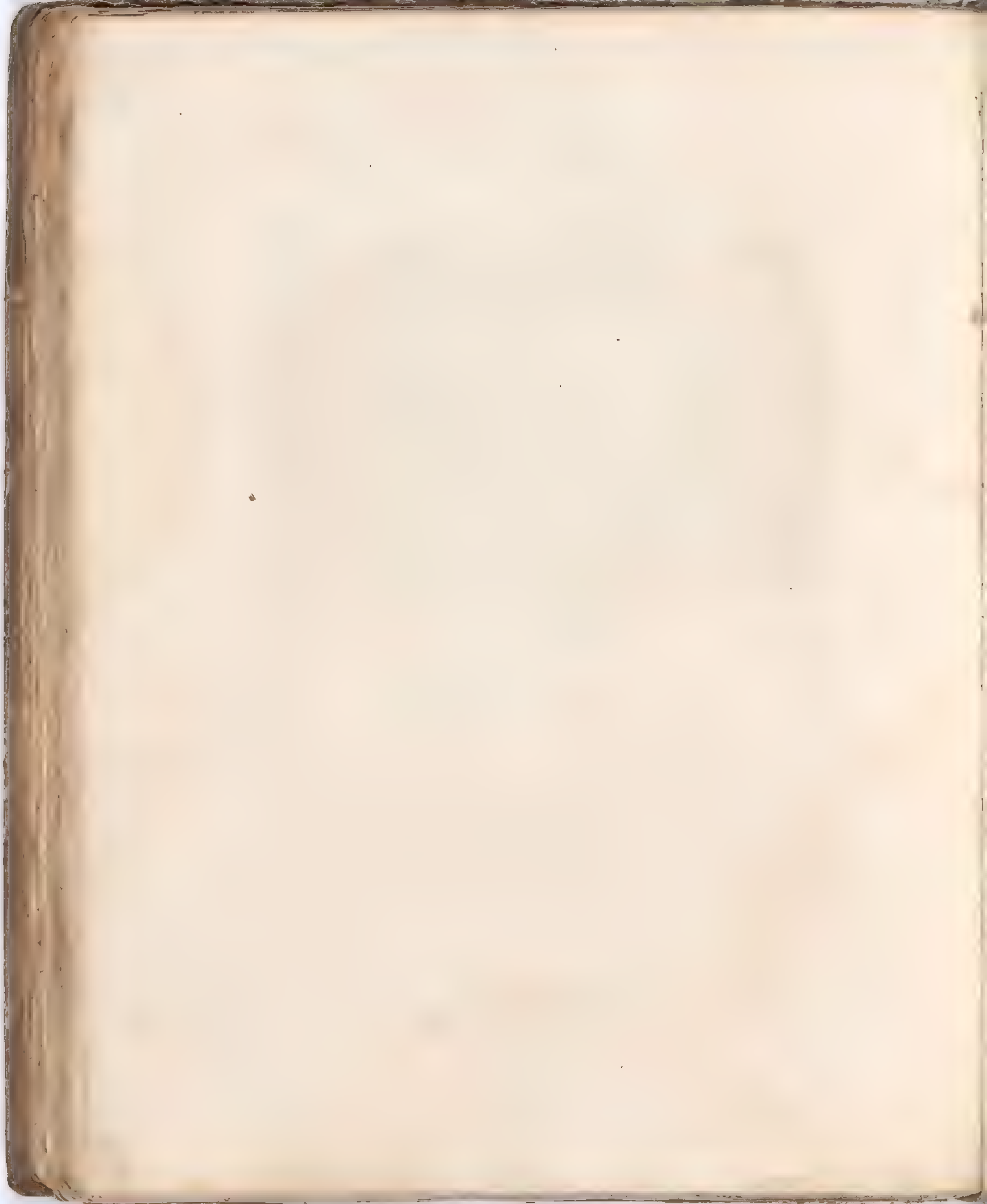


W. H. W. 1842

Plan & Elevation of a Mausoleum designed to the Memory of the late
Sir William Chambers, in the Grecian Style of Architecture.

Published for the Author by E. Lawrence 378 Strand May 1803.

W. H. W.



view of the principal part



A. H. H. H.

London, situated for the study, day view by E. Lawrence, 1870, 1871

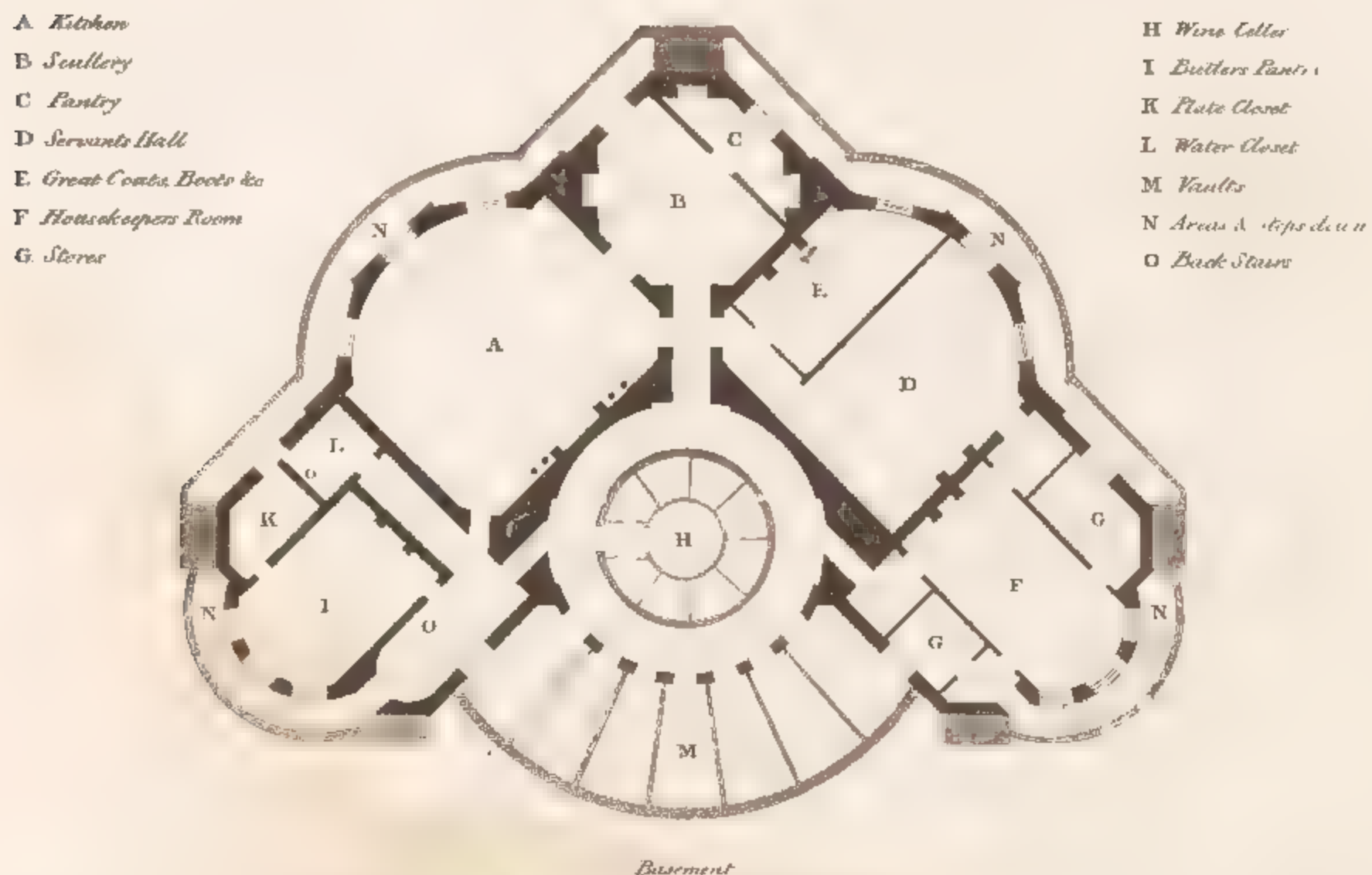


Plan of the Basement Story & Principal Floor of W. Pettyward's Villa, as exhibited in the antecedent Elev.



Principal Front 108

Principal Floor



18 Feet Arch

14 Ft

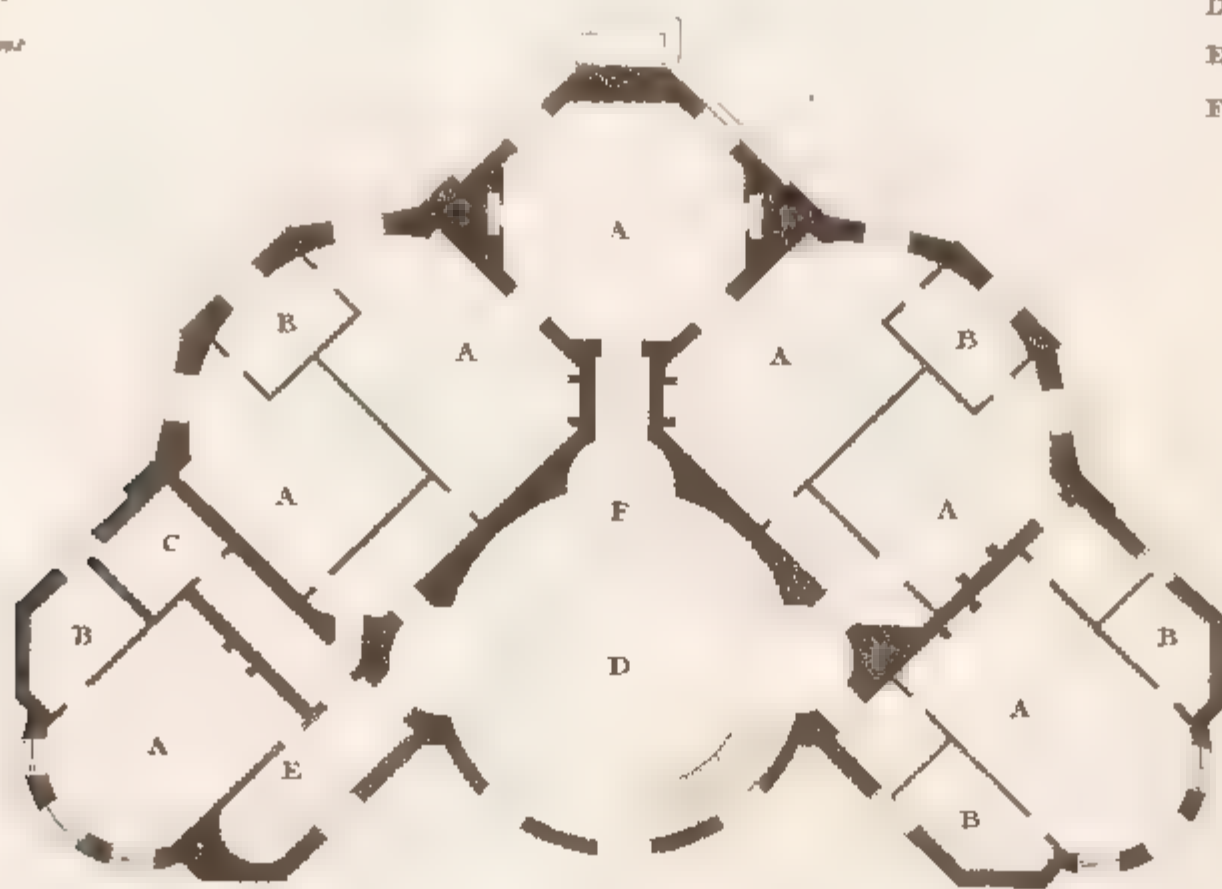
18 Feet Arch



Plan of the Mezzanine Story & Attics of M^{rs} Pettyward's Villa, as exhibited in the antecedent Plan.

- A. Bed Chambers
- B. Dressing Rooms
- C. Water Closet

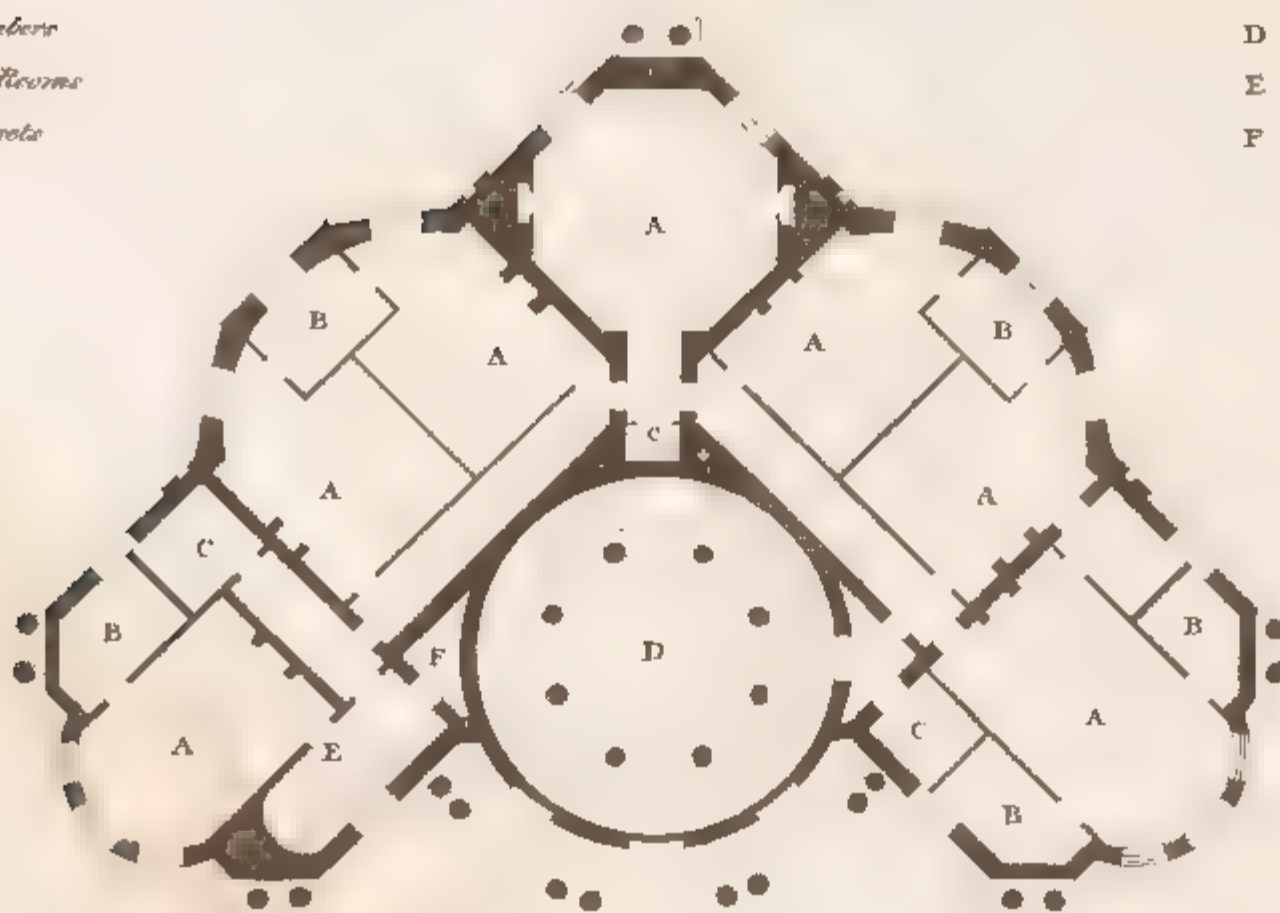
- D. Staircase
- E. Back Stairs
- F. Gallery



Plan of Two Pairs

- A. Bed Chambers
- B. Dressing Rooms
- C. Water Closets

- D. Staircase
- E. Back Stairs
- F. Closet



Mezzanine Story

in House Arch.

W. P. in Arch.



Prospective view of a Villa designed for G. J. Harrison Esq.
at Goodfield Hall in the County of Essex being additions
to an Old Mansion.





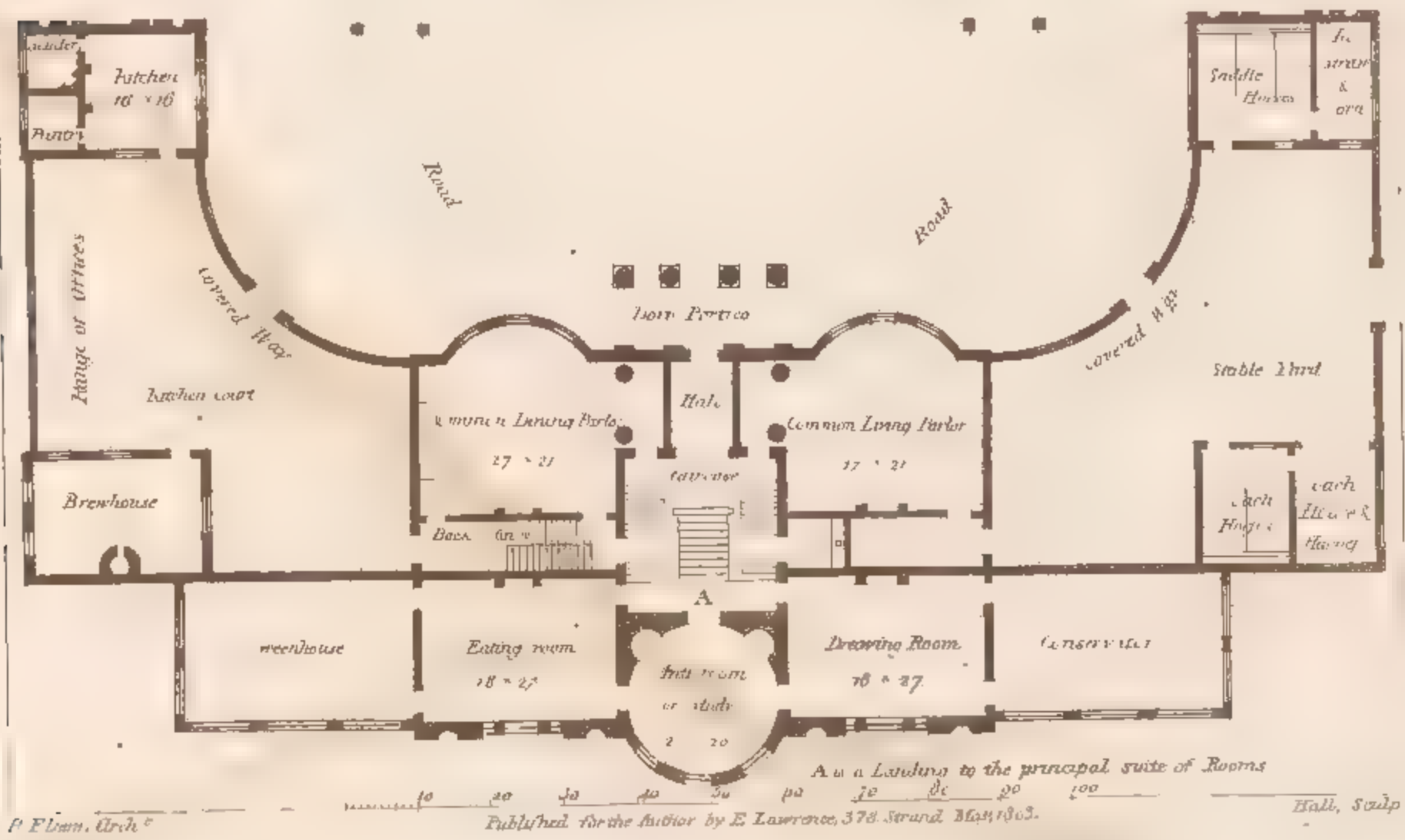
*Examples applicable to the Plan of Mr. Selwyn's Villa, an imitation of a Chateau, being an attempt to illustrate
 the style of Architecture, on his Majesty's Palace, now existing at St. James's Palace, Eng.*







Main Elevation of the Drawing Room Front of a Villa with the Cypress Avenue







This is the site of the house of the late Mr. J. H. W. in the County of ... being additions to an old mansion



View of the tower by the river





Plans of the foregoing Park Entrance.

